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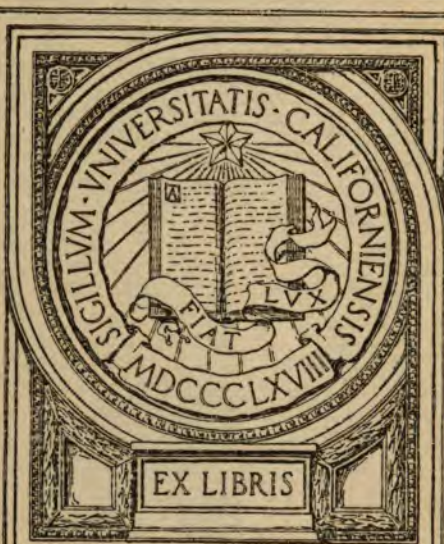
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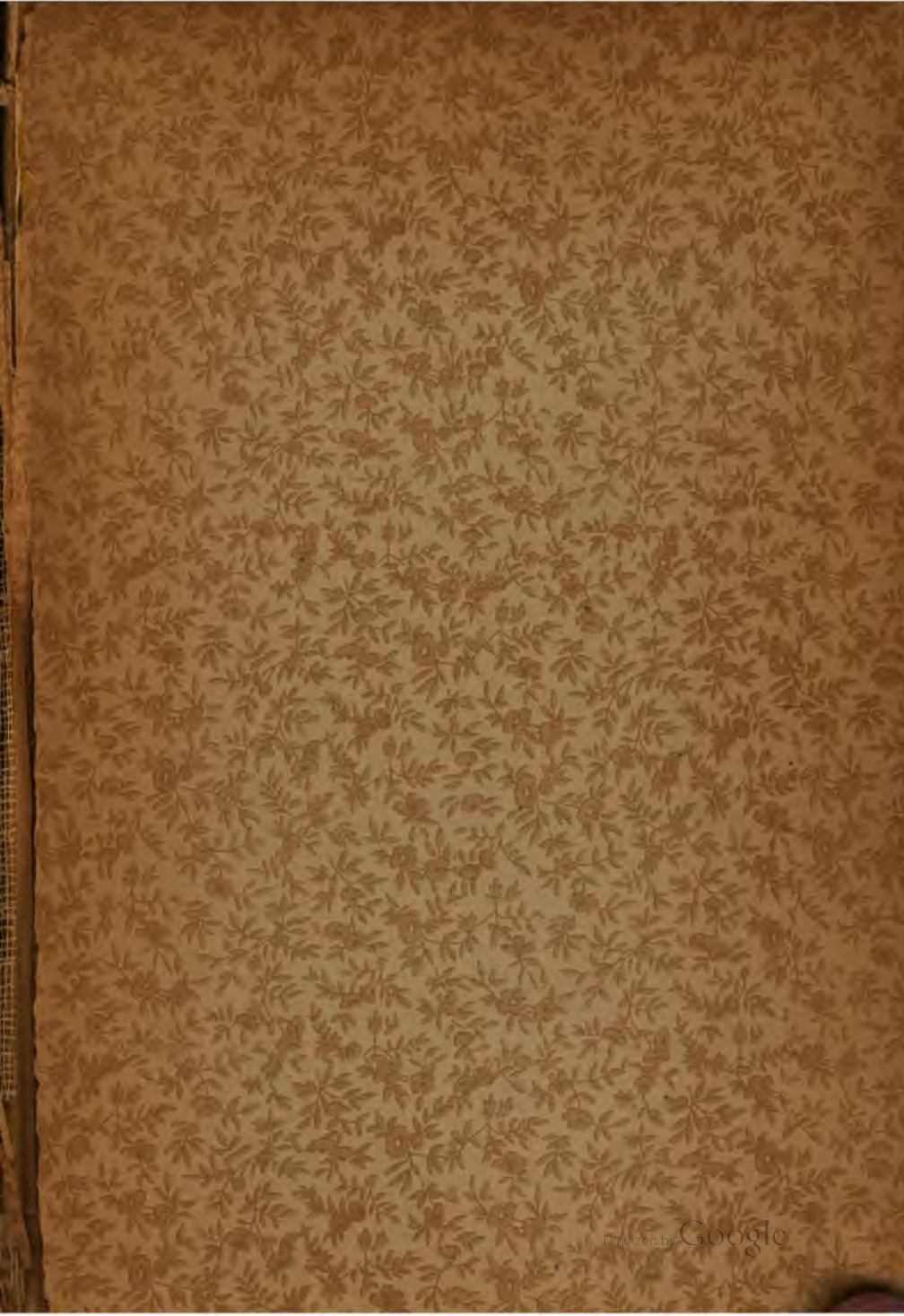
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IN

ELOCUTION,

GIVEN AT THE

COOK COUNTY NORMAL SCHOOL.

FRANK STUART PARKER,

LATE INSTRUCTOR IN THE BOSTON UNIVERSITY SCHOOL OF ORATORY
AND BOSTON SCHOOL OF ORATORY.

FIFTH EDITION.

CHICAGO

to your
attention

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BEARING AND CARRIAGE.

Every exercise given a child should be for a definite purpose, and should be given regularly. Haphazard, slovenly work in this direction is worse than no work at all. Promptness, interest and precision must characterize the teacher's work if she would produce results to be desired. In this work, as in all others where skill is to be obtained, the better the model the more satisfactory the outgrowth.

Precision is the first element of grace, and, in improving the bearing of the body, is the first thing to be secured. Symmetry of body being the first requisite, all bad habits, such as the carrying of one shoulder higher than the other, head leaning to one side, hips uneven, etc., are to be corrected. Let this be done by showing a child definitely what is required of him. Vague directions, such as, "Stand up straight," "Hold your head better," or "Do stop bending over," are worse than useless. Bring the correct habit, which you wish to substitute, clearly and with regularity into the consciousness, and the bad habit will gradually disappear.

Be sure that the children follow your directions exactly. Bad habits are as easily made habitual as good, and three or four days' careless practice will form habits which you will be three or four weeks breaking up. Work slowly and carefully, getting the right concept into the child's mind, and much time and trouble will be saved.

Dr. Sargent, of Harvard, suggests, if there is great weakness, or lack of proper development of any particular

part of the body, the sensible idea of building there. Guttman's and Dio Lewis's Manual are both standard books in this direction, and full of excellent hints upon the subject of physical exercise.

Great care will be necessary with children. When any set of muscles is fatigued, stop, or bring into use another set, for your object is to strengthen, not to weaken, and weakness invariably follows over-exertion and straining. Do not expect results the first day or the first week. It is normal to grow into grace in a physical, as well as in a moral sense.

Make your exercises as attractive as possible, and give them in a prompt, enthusiastic way as if you liked them yourself. I have seen a class perfectly disgusted with the exercises because the teacher gave them in such a slovenly way. If possible, create a pride in a proper carriage. Children will very soon see that timidity, fear, meanness, ill health, despair, and cowardice or helplessness are all suggested by a passive chest, and will work with a will to overcome such a tendency. Have them try to walk about with a bag of sand or a basket upon the head, seeing who can balance it the longest, and walk the fastest. Get them to stand against the wall, advance a few steps, and then retreat, still retaining their upright position. Encourage out-of-door plays and sports, walking and running. Make it the fashion to be well, and teach your children to look upon ill health and consequent helplessness with perfect horror. Avoid the moping about hot-air registers growing girls so affect, set them to playing with bean bags, or anything to keep them active and out of corners.

Take every opportunity possible of changing the air in the school-room, keeping the temperature even and the air pure, and be sure that the room is well ventilated before giving physical exercises. Avoid giving these exercises immediately after children come in from the home or the

playground; or within an hour of any meal. Relieve the ordinary school-room work by occasional exercises, varied to prevent monotony, and the added power of attention which the children will bring to their work, will more than make up for the time taken by the exercise.

TO VISIT
AMSTERDAM

FOR BEARING OF BODY.

1. Rising.
2. Sitting.
3. Military position.
4. Chest percussion.
5. Arm movements.
 - a. Fore-arm horizontal.
 - b. Fore-arm vertical.
6. Shoulder movements.
 - a. Up and down.
 - b. Forward and back.
7. Walk with bag of sand poised upon head.
8. Stand erect against wall, advance five paces, return to position.

PHYSICAL EXERCISES.

When the children are to take their seats, have them carry the foot nearest the seat as directly to the side as possible, bringing the foot very nearly in a line with the front of the chair, carry the weight upon that foot, slightly turn the body and sit, taking care that the body does not sway forward, but that it sinks directly in the seat, brought there by a combined movement of the knee and hip, and a simultaneous turning of the body.

Where the children must turn to the right or the left in their seats before rising, see that the feet are lifted noiselessly, and placed in position without scraping, shuffling, or striking either floor or desk. From the first insist upon this, and repeat until it is done as required. Never announce that it is to be done quietly, but, if it is not, then make the requirement. Have those whose left arms rest upon the desk bring the left foot well back under the seat, turning the right slightly outward, the heel falling inward. Bring the right foot back so that the right leg forms a right angle, the left forming an acute angle. In rising from the seat, bear the weight upon the ball of the right foot, and rise steadily, keeping the body upright, and avoiding the bending at the waist, which causes the body to shoot into the lengths before assuming the vertical position. One step will bring the pupil facing to the front, ready for the exercises. Do not permit any arranging of vest, overskirt or hair, or any shaking or hitching of body, but insist that the position shall be taken quietly, without bustle or fuss. Require prompt, military-like precision in all exercises of this character, and accept nothing else. Place the heels together, feet at an angle of sixty degrees, and carry the weight upon the balls of

the feet; limbs perfectly straight; hips even. Avoid any throwing out of the hip, "slouching at hip," as it is called, and which is sometimes prescribed as an exercise. It weakens the muscles of the hip, and is never to be permitted. Correct it wherever and whenever seen, for it causes the common deformity of a hip higher by two inches or more than is normal, besides inducing an unpleasant carriage of the lower part of the torso.

Carry the chest easily active — avoid that extreme lifting of the chest which makes a child look pigeon-breasted — and be careful that the abdomen is not thrown out in such a way that the back is curved, instead of comparatively straight, as desired. Draw in the abdomen slightly as the chest is raised, and the position will be correct. Drop the arms easily at the side; see that the shoulders are even. Hold the head erect, the crown the highest point; draw in the chin slightly, eyes to the front, lifted just above the horizontal.

Require this position to be held immovably for one, two, ten, or thirty seconds, according to the age of the children, for you are working for discipline of the body, and any wavering of eye, or restlessness of poise, defeats your purpose.

Physical exercises are generally looked upon as a means for improving the bodily health. That they are a benefit to the health, by bringing the body to act more in harmony with the laws of its organism, is true, but that this is their main purpose is a serious mistake. The body is trained that it may be a better medium for the soul. All expression of the being is through the body, and any obstructions, whether they arise from unused muscles, consciousness of defects, or lack of control, are so many barriers to the full and free expression of that for which alone the body exists. "Strength at the center, freedom at the sur-

face, is the true condition of being." Body and soul are a unit, and they must be developed harmoniously. Nor soul helps body more than body soul, must be the belief of the teacher who would secure all-sided growth.

This fact is true of all tribes and races of men; the same emotions bring into play, in expression, the same set of muscles. Bring into action a set of muscles whose office is to express a certain emotion, and by reflex action the consciousness of the corresponding emotion will be effected. Thus attitudes, bearings and inflections not only express emotion, but they have a direct and immediate reaction in the reproduction or enhancement of the emotion already reproduced. *Wrong attitudes produce wrong emotions. Thus the development of normal expression is in the highest degree educative, and the correction of wrong attitudes of the highest moral importance.*

Follow the exercise for bearing by an exercise for developing the chest. As it is impossible to describe such an exercise by words alone, I refer teachers to pages 20 and 21 of Monroe's Manual, published by Cowperthwait & Co., Philadelphia, and advise the use of exercises ii, iii and iv. Similar exercises, equally good, will be found in Guttmann's *Æsthetic Physical Culture*, published by Edgar S. Werner, Albany, N. Y., using figures xviii, xix, xx and xxi.

For doing away with stiffness of the shoulders, so common in self-conscious children, move the shoulder lazily up and down several times in succession, then forward and back in the same way.

These exercises make one of several sets that I have arranged for use in public schools. They will be found sufficient, except in especially bad cases, for their purpose, — namely, symmetry of the body and a correct bearing. A few exercises carefully given and thoroughly mastered are better than a great number given in a slipshod manner.

BREATHING EXERCISES.

1. *Military position.*
2. *Position of arms.*
3. *Rib movements, independent of breath.*
4. *Thorough expansion of lungs.*
5. *Side action without breath.*
6. *Side action with breath.*
7. *Impelling of breath from diaphragm.*
8. *Active chest, followed by passive.*
9. *Active chest held, count five.*
10. *Active chest, walk about room, count as many as possible on one breath.*

BREATHING EXERCISES.

1st. Stand in military position, weight upon the balls of the feet.

Place the hands as high and as far back as possible at the turn of the ribs, relax the side muscles (withdraw the energy) and press the ribs forward. Immediately throw them forcibly back to position. Knead the ribs from the extreme upper portion to the lower or floating ribs, and repeat.

The purpose of this exercise is to make more flexible the cartilage between the sternum and the ribs. Upon the elasticity of this cartilage depends the lateral enlargement of the cage in which the lungs are imprisoned.

In taking this exercise, withdraw the energy from the muscles that move the ribs, letting them remain passive during the pressing forward of the ribs.

4th. Stand in military position. Place the hands as high and as far back as possible at the turn of the ribs. Send out the breath in a sigh. Inhale *slowly* and audibly through a small aperture in the lips, the sound produced being the consonant f. Let the rib-muscles that pull open the rib cage remain passive during this exercise, and slowly fill the lung. Having inhaled all the air possible in this position, lift the shoulders and inhale until the lungs are completely filled. Retain the breath for ten seconds, using effort, if need be; resist the inclination to expel the air immediately, for the object in this exercise is as much to gain control over the breath-impelling muscles of the thorax as to enlarge the air cells, and every surrender to

the inclination renders this more difficult. The time of holding the breath is to be gradually increased to thirty or forty seconds, but begin with *ten*, or even *five* seconds, and *gradually* increase time of holding. *Very slowly* exhale through a small aperture in the teeth, using the consonant sound *sh* (as in *shall*). Repeat the above movement, omitting the *sigh*, but not as thoroughly as at first, the inhaling, holding and exhaling taking less time; inhale through the nostrils, exhale in a *sigh* and resume ordinary breathing.

Practice the above but twice a day, in the middle of the forenoon and the afternoon—repeat the exercise each time. Never practice a breathing exercise within an hour before or after eating. If this rule be not observed, indigestion is almost sure to be induced. See that the room is well warmed and well aired, for the breath is taken through the mouth, partly for the purpose of regulating the escaping breath by the ear (the pupil listening and so determining the impelling force), and partly because it is easier for the pupil to regulate the aperture when inhaling through the mouth than when inhaling through the nose. There is no danger in this if the room is ventilated and warmed, for the stream of air is so slight that it is thoroughly warmed and moistened before reaching the lungs. A glass or rubber tube is excellent, and perhaps safer on the whole, for inhalation. In cases of weakness, or of undeveloped air cells, physicians often order these tubes; they can be obtained at any drug store. A goose quill, after passing a shawl pin through the nib, will answer every purpose.

Impress upon the children the necessity of keeping the mouth closed and of breathing through the nostrils when running or in the cold winter air. The air, when passing through the nose, is brought nearer the temperature of the lungs, warmed and moistened, and the delicate mem-

branes of the lungs are not chilled. Most of the colds, lung fever and pneumonia could be prevented were we careful to keep the school-rooms cooler, better ventilated, and the children's mouths covered or closed upon first going out into the frosty air.

5th. Place the hands upon the floating ribs just above the waist line. Relax the muscles of the waist and press slowly inward. Follow this by throwing outward the side muscles, willing the muscles to make this lateral movement and not accomplishing it by action of the breath. Imagine that you have on a tight belt and try to burst it. Be sure that the movement outward is a gradual and steady one. Repeat this exercise three times.

Purpose—To give strength and flexibility to the side muscles, which play an important part in determining the force of a tone.

6th. Place the hands in the same position as in No. 3, and expel the breath from that point; immediately inhale, expanding the sides against the hands. Repeat three times.

Purpose—Intelligent direction of the breath, the use of the muscles of the thorax determining the force of tone, the voice being soft or loud, pathetic or cold, broken or firm, as these muscles are relaxed or energized.

7th. Place the tips of the fingers at the waist just below the sternum and between the floating ribs, the thumbs extended to the sides. Impel the breath through a small aperture in the lips from this central point, the sides remaining passive, the action at the diaphragm being inward as the breath is sent outward. See that the chest does not fall during this exercise, and repeat three times.

8th. Active chest followed by passive chest. Place one hand upon the chest, the other upon the abdomen,

and lift the chest directly upward; very slowly depress it, without the inhaling or exhaling of the breath.

The chest represented by *a*, the abdomen by *b*.

$$\text{Thus } \left\{ \begin{array}{l} a. \\ - \\ b. \end{array} \right.$$

You take from *b* and give to *a* in the active chest, from *a* and give to *b* in the passive chest. Be careful during this exercise to stand in the military position, perfectly erect, and not to throw out the abdomen by bending the back.

9th. Stand in military position. Place the tips of the fingers upon the chest just below the collar bone, and with the chest in a normal condition count five slowly, with considerable force, seeing that the chest is immovable during the counting.

10th. Position the same as above, inhale an ordinary breath through the nostrils, and walk about the room counting rapidly on one breath as many as possible before the chest begins to fall. Stop the moment there is the slightest depression.

Many other exercises could be mentioned, but these properly given will be sufficient to accomplish what is desired, namely, development of the air cell, control of the breath-impelling muscles, and strength and elasticity of the various tissues, cartilages and muscles of the thorax.

Were all school-rooms properly ventilated, were all teachers thoroughly instructed in hygienic principles, were all children healthy and active, breathing exercises would not be required. But unfortunately for the children, educators have so persistently fixed their attention upon the development of mind, and mind alone, that they have lost sight of it in its relation with a body. It is the improper *education* of children, together with their improper dress, which make breathing exercises a necessity. A dog, upon

first awakening, always stretches himself and yawns vigorously. A baby does the same. A child of two or three years, after watching with absorbing interest some wonderful revelation of the outer world, heaves a deep sigh and expands its tiny breast as if to throw off the weight of care which solving the mysteries of creation has laid upon it. "Children of an older growth," pursuing some shadowy phantom of an idea through the deep caves of thought, almost suspend the breath during the operation, the first act upon capturing and *sentencing* the vagrant image being to fill the depleted lungs as fully as possible, and to assume a position in which they can most easily perform their function. Attention, interest, study, reflection, purely intellectual effort, all have a tendency to make the act of respiration less vigorous, and to induce a position of body which cramps the lungs. Such being the case, the teacher should see to it that the child alternates his occupations and duties in such a manner that a position which is detrimental to the health, not only of the body, but of the mind as well, is not induced: a position which the world over is known, when fixed by habit, as the "student's bearing." One would suppose that a fact so common as that of the natural desire of the lung to fill itself with air after having been, for any cause, deprived of the accustomed supply, would be well understood by teachers, but I mention the above because I have seen children in primary schools, after close attention to the work demanded of them, punished for doing what nature absolutely demanded that they should do in order to keep their little bodies in a sound, healthy condition.

Another point to which I wish to direct the teacher's attention is that of dress. If the clothing in any way confines waist muscles, and the breathing must perforce be either clavicular or abdominal, let the breathing exercises

alone. *On no condition* practice them in tight clothing. the bursting of a blood-vessel or serious organic disturbances being the result where the above directions are not observed. The crying need among school children is for suitable clothing — clothing that shall not confine the arms, chest, waist, legs or feet. It is an absolute necessity, if we look to the best good of the child, that the limbs and organs during growth should not be cramped or confined in any way. Development of body and grace of movement depend entirely upon freedom in action. Put a high linen collar on a kitten, confine its limbs in tight sleeves that prevent freedom of movement, compress its chest and waist muscles with buckram, weight it with a blanket, and finish by putting tight shoes upon its feet, and then watch its graceful (?) gambols and congratulate yourself upon your perception of and conformity with God's unalterable laws as exemplified in his wonderful creation, the animal body.

DECOMPOSING EXERCISES.

1. Eyelids, one.
2. Jaw, one.
3. Neck, fourteen.
 - a. Drop head to right, left, forward and back.
- b.* Drop head forward and back. Five turns to right; five to left.
4. Spine, eight.
 - a. Preserve unity of body, drop forward, to the right, backward, to the left.
 - b.* Break at waist, drop forward, to the right, backward, to the left.
5. Shoulders, three.
6. Elbows, one.
7. Wrist, five.
8. Fingers, two.
9. Twisting of waist muscles.
10. Ankles, one.
11. Knees, one.
12. Hips, three.
13. Whole body, drop to floor, forward, to right, backward, to left.

DESCRIPTION OF DECOMPOSING EXERCISES.

1 and 2. Eyelids and jaw.

Withdraw the energy from the eyelids, simulating sleep; drop the jaw helplessly, then move it up and down with the hand.

3. Neck.

- a.* Let the head fall forward upon the breast as when one is overcome by sleep. Let the head drop backward, to the right, and to the left.
- b.* Turn the head slightly to the right, decompose and drop forward, then raise and let it fall backward at the same angle; make five turns to the right, repeating the same action. Same to the left.

4. Spine.

- a.* Withdraw energy from eyelids, jaw, head, letting the head drop forward upon the breast; follow by withdrawing energy from shoulders, letting the head drag the body over until the top of the head points to the earth. Continue this movement, bending as far as possible until there is danger of falling, then suddenly recover the equilibrium. Repeat this movement to right, left and backward.
- b.* Stand in military position, sway forward carrying the weight to the toes, bending only at the ankle. When in danger of losing

- equilibrium suddenly recover the poise. Repeat the above, to right, left and backward.
5. Shoulders.
 - a.* Raise arms above head, withdraw the energy and let the arms drop lifelessly at the side.
 - b.* Let the arms hang lifelessly; turn the body from side to side, twisting at the ankles, at the same time twisting the torso as a petulant child would do. The arms are thrown, by this combined movement, in every direction.
 - c.* Sway the body obliquely forward and back; separate the feet, bend the knee as the body sways, and let the arms be thrown, like empty coat sleeves, forward and back as the body moves.
 6. Elbows.

Raise the upper arm directly to side to a level with the shoulder, withdraw the energy from fore-arm and hand, move upper arm forward and back, and let the fore-arm and hand dangle lifelessly from the elbow.
 7. Wrist.
 - a.* Turn the palms of hands toward body, the fingers opposed; shake the hand up and down, the motive power being in the fore-arm.
 - b.* Palms toward earth, fingers pointing outward, movement vertical.
 - c.* Palms opposed, fingers pointing out, movement horizontal.
 - d.* Rotary movement of fore-arm from elbow, toward center.
 - e.* Rotary movement of fore-arm, from center.
 8. Fingers.

- a* Grasp the first phalanges of the left hand with the right, hold firmly, at the same time moving the left hand easily up and down. Be careful that the left hand be limp and that, while the joints move freely, the movement is not vigorous, as otherwise the joints become enlarged. Grasp the first and second phalanges and repeat the above—then first, second and third.
- b*. Hold the phalanges of the right hand with the left, and exercise in the same manner. Free the joints of the thumbs in the same manner.

This exercise is only necessary where the hand has become stiff and unmanageable, either through hard work or over energizing.

9. Twisting of waist muscles.

Sit in chair, keep the head immovable and twist the shoulders as far as possible, first to right, then to left. Relax the waist muscles and make the movement as easily as possible. As soon as an independent movement of the waist muscles can be given, let the pupils stand and give the exercise.

10. Ankles.

Bear the weight upon one foot, raise the other from the ground, withdraw the energy, shake.

11. Knees.

Lying upon the back, lift the limb and shake the leg de-energized below the knee, just as the fore-arm is shaken from the elbow.

12. Hips.

- a*. Stand upon footstool, swing the limb forward and back lazily. Be careful not to swing too

vigorously as there is danger of throwing the limb out of joint.

- b.* Stand upon one foot, swing the leg from side to side with a circular motion.
 - c.* Stand upon one foot, lift the other from the floor, the same movement as in taking a step, greatly exaggerated, relax and let the foot and limb fall. The action resembles the pawing of a horse, aside from the energy in foot.
13. This exercise decomposes the whole body. Use a mattress until all fear of falling has disappeared.

PRODUCTION OF VOICE.

Sound is an effect produced upon the auditory nerves by bodies in a state of molar vibration. Any form of matter, solid, liquid, or gaseous, is capable of this vibration and of originating sound. A body is in motion when it moves *en masse* from point to point; in vibration when its particles are in motion, making an excursion to and fro, but the body itself remaining unchanged as to its position in space.

Bodies vibrate as wholes and also in segments. The vibration of the body as a whole is called its fundamental vibration; of the segments, its harmonic vibration. The fundamental vibration is slower than the harmonic.

Vibrations can be communicated from one form of matter to another, from one body to surrounding bodies. Any form of matter will convey vibrations, but some mediums offer less resistance than others. The air is the common medium of sound propagation. Each vibration of the sounding body sets in motion the molecules of air immediately surrounding it; these bound forward, strike other molecules, and fall back to position, only to repeat the oscillation, if the body still continues to vibrate. This impulse forward, communicated from molecule to molecule, spreads in every direction, producing a spherical air-wave which breaks upon surrounding bodies, its extent depending upon the initial force which produced it, and the resistance of the medium which conveys it.

Each vibration of the body causes the molecules of air to be compressed in front of it, and, as it retreats, leaves a

partial vacuum behind it; this is repeated at every subsequent vibration. These condensations and rarefactions, successively propagated through the air, constitute what is termed the sonorous wave. This wave has height and depth, length, and rate of movement. The distance between two successive condensations shows the length of the wave.

A sound is heard when the air wave impinges upon the circular tympanic membrane which closes the external orifice of the ear, and, through the mechanism created expressly for it, the shock is communicated to the auditory nerves, and transmitted to the brain.

The conditions necessary for the production of *sound* are, a vibrating body, and a medium that will transmit the vibrations to some part of the body in communication with the auditory nerves.

The force of a tone is its relative loudness and softness. This is determined by the initial molar vibrations of the sonorous body, the path described by the oscillation of each molecule to and fro. The more energetic the vibration the louder the sound, and *vice versa*.

The pitch of a sound is its relative high or low effect. This is determined by the rate of vibration in the sounding body. The slower the vibration, the deeper the pitch; the more rapid the vibration, the shriller or higher the pitch. In distinguishing pitch the ear is limited in range in both directions, Helmholtz placing the lower limit at sixteen vibrations per second, the higher at thirty-eight thousand per second, the entire range embracing about eleven octaves.

The quality of a sound is that peculiar difference which distinguishes it from every other sound. Two or more sounds may be alike in pitch, or of the same intensity, but never alike as regards quality. It will be remembered that

bodies vibrate as a whole, and also as parts, that the fundamental vibrations are slower than the harmonic vibrations, and consequently a body in vibration is producing, with every periodic vibration, sound which varies in pitch. The tone produced at the vocal chords is termed the fundamental; the re-inforcements of the fundamental by the tones produced by the resonance of the cavities anterior to the vocal chords are called its harmonics or overtones; and the two blended determine the quality of the sound. These harmonics or overtones differ in bodies whose fundamental tones are the same; for instance, two bells are in perfect unison as to their fundamental tones, while their overtones are discordant; consequently they will differ in quality.

The amplitude of the sound wave shows the intensity of the sound. The length of the sound wave determines the pitch of the sound; and the form of the sound wave determines the quality of the sound, which is pleasant or unpleasant, agreeable or disagreeable as its overtones are in unison with its fundamental tone.

Voice, a particular variety of sound, produced by the vocal apparatus of the animal body, obeys in its production, the law of the general. It is produced at the vocal chords, which are thrown into vibration by means of breath impelled from the thoracic or chest cavity. These chords can be lengthened or shortened, and the pitch varied, a range of from two to three octaves being the extent of the human voice.

Anterior to the vocal chords are the cavities of the mouth and of the nose, which produce through their sympathetic vibrations, tones which reinforce the tones produced by the vocal chords, and largely determine the quality of the voice. By the different adjustments of these cavities certain overtones are reinforced, while others are not,

NOTES.

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giving rise to different qualities of sound which are distinguished as the vowel, consonant and glide elements of speech.

QUALITY OF VOICE.

The quality of the voice depends upon the cavities anterior to the vocal chords. These cavities are changed by the different adjustment of the so-called organs of speech—the lips, teeth, cheeks, tongue, palate (hard and soft), and the uvula, together with the change effected in the cavity directly above the true vocal chords by the action of the false vocal chords, different elevations and depressions of the epiglottis and uvula, and the contraction of the posterior pillars of the soft palate. These all modify what we term the quality of the voice, but the first more particularly affect what are termed the elements of speech—consonants, vowels and glides—while the second affect voice proper. Still another element plays its part, and that an important one, in determining the quality of a voice or tone quality, and that is the structure or conformation of the cavity, which, differing with every individual, must essentially modify each individual voice. Any defects which arise from the first two, it will easily be seen, are remedied, because brought about by improper adjustments, which have become automatic and habitual. The same mechanical processes by which they were acquired may be brought into play, the proper adjustment may be made and the action repeated until it in its turn sinks into the automatic. The defects arising from congenital conformation, unevenness of the roof of the mouth, height or depression of the arch of the mouth, small throat, etc., are not to be overcome by education.

A distinction must be made between voice quality and speech quality, and discrimination used in the appli-

cation of the exercises given. Nothing is more common than a sweet voice with a bad articulation, or distinct articulation with a cramped, unpleasant voice. Again, the elements of speech may be properly produced, the voice sweet and mellow (no uncommon case with foreigners), and the fault be a substitution of one vowel, consonant, or diphthong for another, as *daug* for *dog*, *oi* for *I*, *ahn* for *on*; another common fault with foreigners is the substitution of an un-English element, as *3* for *3-1* by the French, and *12* for *12-14* by the Irish. In prescribing for these defects, I shall treat quality under the two heads of conventional modification of quality, and natural modification of quality. The first is arbitrary and fixed, differing with different nationalities, an invention of man, an adaptation of faculty to use for the purpose of describing to others that which we feel or think; the second, which is from the first involuntary, inborn, and manifested under the impulse of emotion, demonstrating states, conditions, and moods of the mind. Thus, I may be interested, and the quality of my voice will show it, while the speech will particularize—tell in what I am interested.

There is a correspondence between natural modification of voice and natural gesticulation or play of limb and feature, as between speech and sign language. The latter are both artificial adaptations of a possessed means, to which adaptations arbitrary means are assigned. They are alike, in that primarily they consist largely of imitations of that which they describe, but in their development culture has a tendency to make the articulations grow more subtle, and each part grows more significant and expressive. The development of every new shade of thought or emotion calls for a better medium of expression.

CONVENTIONAL MODIFICATION OF QUALITY—PRODUCTION OF THE ELEMENTS OF SPEECH.

These elements—consonants, vowels and glides—are produced, it will be remembered, by the different adjustments of the organs of speech—lips, cheeks, tongue, etc. These adjustments are brought about by the muscles which move the various parts mentioned. It will readily be seen that any lack of flexibility and strength in the action of these muscles must very materially affect the articulation or molding of the elements. The ear or eye will guide a pupil whose muscles are under the control of the will, and are, at the same time flexible enough to bring, quickly, the cavity into shape; but if these conditions do not exist, then a preliminary practice of a special kind is required.

In the first two years of my teaching, immobility of lips and cheeks, and unwieldy tongues were difficulties for which I was not prepared, probably through lack of comprehension, on my part, of instruction given. The problem dwelt with me day and night, and was finally solved through one of nature's educators—a *baby*. Walking along the street one hot summer morning, my attention was suddenly arrested by a baby sitting on the sidewalk, wholly absorbed in the ma-ma-ma, or some similar infantine babbling that his little lips were awkwardly fashioning. The intent expression of the smutty little face, and the evident concentration of mind, which rendered him oblivious to the noise of the street, to passers-by or to my observation, puzzled me for a moment, when suddenly it flashed across me, *that baby is learning to talk*. Not a very brilliant discovery, some may think, but it opened up to me such a wide field of investigation and suggestion that it will ever remain as one of the most remarkable dis-

coveries in my experience. I began studying babies and prescribing their babblings where I found the muscular defects mentioned, and soon discovered that not only was there a regular succession in which these sounds were produced, but that they were also uniform as to kind. Darwin, who, in proving that babies, no matter of what nationality or by what intellectual environments surrounded, use the same preliminary babblings in learning to talk, has given the teacher interested in defects of articulation an invaluable lesson. Where we follow nature's method we cannot go wrong.

THE ELEMENTS OF SPEECH.

The elements of speech are consonants, vowels and glides. These take their names from certain marked peculiarities characteristic of each. Prof. Alexander Graham Bell gives the following definition of these three elements:

A VOWEL.—A vowel is a quality of voice heard while the organs of articulation are in a definite fixed position. It is non-obstructive and syllabic.

A CONSONANT.—A consonant is a quality of voice produced by a definite fixed position of the organs of articulation. It is obstructive and non-syllabic.

A GLIDE.—A glide is a succession of qualities of voice heard while the organs of articulation are passing from one definite fixed position to another approximately definite position. It is non-obstructive and non-syllabic.

A DIPHTHONG.—A diphthong is the union of two vowels and a glide.

EXERCISES FOR ORGANS OF ARTICULATION.

(For freedom of movement.)

1. Drop the jaw lazily, energy withdrawn.
2. Move jaw from side to side, energy withdrawn.
3. Throw jaw forward and back.
4. Repeat rapidly ik, ip, it.
5. Repeat rapidly several times in succession ma^a; pa^a; beⁱ; by^{a-i}; boⁱ²⁻¹⁴; ba^{a-i}; meⁱ.
6. Ah-goo; repeat rapidly several times in succession, using cheek muscles.
7. Force breath through lips, for strengthening lip and cheek muscles.
8. Run out tongue; draw back and touch uvula.
9. Fold back tip of tongue.
10. Fold over sides of tongue.
11. Groove tongue.
12. Lapping movement of tongue.
13. Ede, edo; repeat rapidly.
14. Trill voice r.
15. Trill voice r, running the scale.
16. Decompose tongue.
17. Repeat each syllable rapidly, several times in succession; preⁱ; pra^{a-i}; pri^{a-i}; proⁱ²⁻¹⁴.
18. Repeat the whole rapidly several times in succession; le, lay, li, lo.
19. Repeat the whole rapidly several times in succession; doⁱ²⁻¹⁴, did, did, did, did, do.

THE ORGANS OF ARTICULATION.

For the jaw.—Withdraw the life and drop lazily. Open and shut rapidly. Carry from side to side lazily. Throw forward and back.

For the lip.—Ma-ma-ma-ma-ma-ma; be-be-be-be-be-be; by-by-by-by-by-by; bo-bo-bo-bo-bo-bo; ba-ba-ba-ba-ba-ba; ba-be, ba-be, ba-be; me-ah, me-ah, me-ah; pa-pa-pa-pa-pa-pa.

For the cheeks.—Ah-goo, ah-goo, ah-goo.

The two latter exercises are to be repeated rapidly after they can be distinctly articulated. See that the ah-goo draws the cheek backward and upward, and is not accomplished by the simple dropping of the jaw.

Inhale breath through nostril, distend cheeks, then force breath, cheek and lip muscles resisting, through a small aperture in lips.

Repeat first half of above exercise; strike the cheeks and force air through, striving to retain air by the lips.

For the tongue.—Run out the tongue as far as possible, then draw back and touch the uvula. Fold the tongue from side to side, withdrawing the life from the tongue. Fold back the tip. Do this by aid of the teeth. Groove the tongue by bringing together the sides. Draw the tongue in and out rapidly, striking the tip of the tongue against the teeth as it is passed forward and back. The sound heard will be similar to that heard when a dog is lapping water, or where voice is used, the babbling of a baby when it is learning to produce the consonant l, a peculiar combination of b and l being the result.

Rapidly and clearly enunciate the syllables ede, edo; ede, edo.

Trill the consonant r. Trill the consonant r, at the same time running the scale up and down.

Decompose tongue.—Let the tongue lie lifeless in the mouth, take a pencil and indent the surface; when it is perfectly decomposed, it will not resist.

The defects calling for the above exercises will be found in children that are timid or self-conscious, where they are deaf or hard of hearing, and where the imitative power, owing to lack of ability to discriminate sounds, has not been stimulated sufficiently to give the child the amount of practice necessary for the smooth running of the articulatory machine. Prof. Alexander Graham Bell informs me that he finds exercises of this character invaluable in teaching the deaf to speak. Miss Mary McGowen, a teacher of the deaf, in Englewood, Ill., says that she has found these exercises of great help in her work, not only with the children that are partially deaf, but with those that are totally deaf. Quite a number of teachers, whose pupils were largely foreigners, have successfully overcome the energizing of the jaw so prevalent among the Scotch; the close-shut jaw of the Irish, and the burr of the Germans, caused by the substitution of the back for the tip of the tongue in articulating "r." They are useful, too, in curing the innumerable faults found in our own children, caused by lazy lips, unwieldy tongues and affectations so common among our self-conscious little men and little women.

Give exercises 17, 18 and 19 on each successive note of the scale, trilling the r perceptibly in 17.

IMPROVEMENT OF VOWEL ELEMENT.

1. Two fingers in mouth, tip of tongue against back of lower teeth; articulate *i* as in *ill*, *e* as in *ell*.
2. Three fingers in mouth, tongue as above; articulate *a* as in *art*, *u* as in *pull*, *o* as in *on*.
3. Dr. Guilmette's Vowel Table—each element distinctly articulated with active whisper.
4. Vowel Table distinctly articulated with voice.
5. Vowel Table—*i-e*, *i-u*, *i-a*, *i-o*.
6. Phonator reversed—*a* followed by *o*; *e* followed by *a*; articulate rapidly but distinctly.

DR. GUILMETTE'S VOCAL CHART.

Permutations of the Five Organic Vowel Sounds.

2 4 13 8 10
I E U A O.

N. B.—Let there be a *prompt* and *firm* molding of the sounds which Dr. Guilmette represents by these characters.

EXERCISES.

I.					II.					III.				
i	e	u	a	o	i	u	e	a	o	i	a	e	u	o
i	e	u	o	a	i	u	e	o	a	i	a	e	o	u
i	e	a	u	o	i	u	a	e	o	i	a	u	e	o
i	e	a	o	u	i	u	a	o	e	i	a	u	o	e
i	e	o	u	a	i	u	o	e	a	i	a	o	e	u
i	e	o	a	u	i	u	o	a	e	i	a	o	u	e
IV.					V.					VI.				
i	o	e	u	a	e	i	u	a	o	e	u	i	a	o
i	o	e	a	u	e	i	u	o	a	e	u	i	o	a
i	o	u	e	a	e	i	a	u	o	e	u	a	i	o
i	o	u	a	e	e	i	a	o	u	e	u	a	o	i
i	o	a	e	u	e	i	o	u	a	e	u	o	i	a
i	o	a	u	e	e	i	o	a	u	e	u	o	a	i
VII.					VIII.					IX.				
e	a	i	u	o	e	o	i	u	a	u	i	e	a	o
e	a	i	o	u	e	o	i	a	u	u	i	e	o	a
e	a	u	i	o	e	o	u	i	a	u	i	a	e	o
e	a	u	o	i	e	o	u	a	i	u	i	a	o	e
e	a	o	i	u	e	o	a	i	u	u	i	o	e	a
e	a	o	u	i	e	o	a	u	i	u	i	o	a	e

X.

u e i ə o
 u e i o a
 u e a i o
 u e a o i
 u e o i a
 u e o a i

XI.

u a i e o
 u a i o e
 u a e i o
 u a e o i
 u a o i e
 u a o e i

XII.

u o i e a
 u o i a e
 u o e i a
 u o e a i
 u o a i e
 u o a e i

XIII.

a i e u o
 a i e o u
 a i u e o
 a i u o e
 a i o e u
 a i o u e

XIV.

a e i u o
 a e i o u
 a e u i o
 a e u o i
 a e o i u
 a e o u i

XV.

a u i e o
 a u i o e
 a u e i o
 a u e o i
 a u o i e
 a u o e i

XVI.

a o i e u
 a o i u e
 a o e i u
 a o e u i
 a o u i e
 a o u e i

XVII.

o i e u a
 o i e a u
 o i u e a
 o i u a e
 o i a e u
 o i a u e

XVIII.

o e i u a
 o e i a u
 o e u i a
 o e u a i
 o e a i u
 o e a u i

XIX.

o u i e a
 o u i a e
 o u e i a
 o u e a i
 o u a i e
 o u a e i

XX.

o a i e u
 o a i u e
 o a e i u
 o a e u i
 o a u i e
 o a u e i

IMPROVEMENT OF THE VOWEL ELEMENT.

Before taking up the vowel and consonant tables I give some exercises for the special improvement of the elements. These exercises are those given to me by Dr. Charles Guilmette, a late celebrated teacher and singer of Boston. His articulation was almost perfect, both in singing and speaking. Prof. Lewis B. Monroe acknowledged his indebtedness to Dr. Guilmette in his *Manual of Physical and Vocal Training*. Many eminent teachers of Boston and vicinity are also indebted to him for his wise and judicious ideas upon voice training.

Mrs. Guilmette has kindly permitted me to publish her husband's consonant and vowel chart. Teachers will find these convenient and useful for class practice.

EXERCISES TO BE USED IN CONNECTION WITH THE CHART.

Place two fingers in the mouth so as to hold the teeth apart without interfering with the tongue; place the tip of the tongue against the back of the lower teeth, depress it through its length as much as possible, and articulate the vowels *i* as in *ill*, *e* as in *ell*, until they are distinct and the tip of tongue shows no inclination to leave the back of the teeth. Place three fingers in the mouth, observe the above conditions, and articulate *u* as in *pull*, *a* as in *art*, *o* as in *on*. Place a stick an inch in width between the teeth, and articulate *e* as in *ell*, *a* as in *art*, *o* as in *on*, rapidly in succession.

PRACTICE WITH THE VOWEL TABLE.

i as in ill
e as in ell
a as in art
u as in pull
o as in on.

Give these five sounds, according to the table, first with the active (loud) whisper, then with voice. See that each element is firmly molded and very distinct. Have each child give the elements separately in order to be sure that they are given distinctly and correctly. Pass about among the pupils during concert work in order to note any careless or slovenly practice. One cannot be too careful in this direction, because articulation being arbitrary and wholly automatic a habit is quickly established, and the habits formed during the plastic age of childhood in this direction, as well as in those of spelling, pronunciation and correct use of language, last one a whole lifetime.

Indeed, one who has been unfortunate enough to have acquired any of these bad habits in youth is never safe; they are ever ready to start unbidden from the depths of consciousness, ghosts that are not to be laid by any after-exorcism of educational device. The lesson to be emphasized is the strength of *early impressions*. I have heard one of the most thoughtful and critical of our American scholars repeatedly mispronounce a word when using it in argument or impassioned address, who, when asked, would instantly give the correct pronunciation of that word. This gentleman, whose reputation for scholarship in Europe is equal to his reputation in his own country, cannot be set down as uncultivated or ignorant. He is not ignorant; the needed education in this particular direction, coming too late in life, failed to impress the mind strongly enough to

have it retain the impression. This is a truth which a broadly educated mind can grasp; but to a large class the *sine qua non* of thought power is correct pronunciation and correct grammatical construction, and though you speak "with the tongues of angels," and are guilty of one of these errors, they will not hear you; wisdom abideth only where that part of expression which is wholly arbitrary, and a thing of custom, is wholly correct. I repeat, if it is a sign of gross ignorance to misspell a word, or to mispronounce a word—each a form of imitative expression, which, having sunk into the automatic, does not call into play the reasoning powers, a form arbitrarily fixed by custom—can I not logically infer that where articulation is defective, there must necessarily be gross ignorance? Is not articulation the correlative of spelling and pronunciation, in that it is fixed by custom, is arbitrary, and does not call for the exercise of the reasoning faculty?

At our national meeting last summer I listened in vain among our educators, at least among those that I was *enabled* to hear, for some reference to the needs of our schools in this direction, but it remained for Mgr. Capel and Prof. Bell, the one an Englishman, the other a Scotchman, to bring this subject before American educators.

Repeat the vowel i (as in ill) three times, watching the mouth carefully to see that the cavity remains unchanged during the production of the element. This last, the fixedness of the mold, is of the utmost importance in the formation of a beautifully molded vowel. Go back to the lesson on acoustics, *the shape of the air wave determines the quality*; this shape is determined by the union of the fundamental and harmonic vibrations; every change in the cavities anterior to the vocal chords changes the condition of the sounding bodies (producing the quality), and there is, therefore, a change in vibration which affects the shape

of the air wave, and is heard in a change of quality. The fixedness of the mold and the openness of the cavity give purity, roundness and fullness of the vowel element. This is what Dr. Guilmette aimed at in his practice, and it can be accomplished in a very short time *with children*, if no careless practice is allowed.

Practice the tables slowly and distinctly at first; avoid a rapid utterance until the elements can be surely molded. To break up a very common fault, not by any means confined to children, the running together of words — “*lemme go*,” “*I sawim*,” “*a coasting pilotee*,” “*taker car*,” “*leteralone*,” etc. — use the tables as follows:

TABLE I.—i-é	i-ú	i-á	i-ó
i-é	i-ú	i-ó	i-á
i-é	i-á	i-ú	i-ó
i-é	i-á	i-ó	i-ú
i-é	i-ó	i-ú	i-á
i-é	i-ó	i-á	i-ú

Place the accent upon the second vowel, and promptly articulate the two elements.

IMPROVEMENT OF CONSONANT ELEMENT.

1. Take the positions for the consonants in table silently, making the action purely local.
2. Give the consonants with active whisper.
3. Give the consonants with vowels explosively.
 - Pa, fa, ta, la, ka.
 - Peer, feer, teer, leer, keer.
 - Pair, fair, tair, lair, kair.
 - Poor, foor, toor, loor, koor.
 - Pore, fore, tore, lore, kore.
4. Repeat the consonants b, d, g, v, twice.
5. Repeat each forcibly several times in succession, vi', gi, di, vi; ve', ge', de', ve'.

DR. GUILMETTE'S CONSONANT EXERCISES.

Classification and Permutation of the Organic, Labial, Lingual and Laryngeal Articulations.

I.—ORGANIC LABIAL ARTICULATIONS.

Labial Proper,	- - - - -	P—P
Semi-Labial,	- - - - -	F—F

II.—ORGANIC LINGUAL ARTICULATIONS.

Apex of the Tongue Straight,	T—T - Hard.
Apex of the Tongue Curved,	L—L - Soft.
Dorsum of the Tongue Arched,	K—K - Hard.
Apex of the Tongue Straight,	R—R - Hard Vibratory.
Apex of the Tongue Curved,	R—R - Soft Vibratory.

III.—ORGANIC LARYNGEAL ARTICULATIONS.

B—B G—G D—D V—V

N.B.—1. The principal Laryngeal sound represented by the character B should, for the purpose of enlarging the chamber of the Larynx, be practiced *forcibly* several times a day, regardless of the grammatical *name* which designates it as a Consonant.

2. Prefix the articulation of each of the above Consonants to the closed Organic Vowel *I*, taking care to keep passive those vocal organs whose immediate functioning is not required. Let the *mind* be very watchful over the active organ and none other, taking care to retain it for a second or more in its position, after the articulation shall have been given.

3. The same rule should be strictly observed in the molding of the *Organic Vowel* sounds. Otherwise, the slurring and drawling of the vocal *element* will be the result, and a miserably defined vowel will characterize the performance of the singer or speaker.

EXERCISES ON THE PERMUTATIONS OF THE LABIALS,
LINGUALS AND LARYNGEALS.

1.—THE TWENTY-FOUR PERMUTATIONS OF THE
LINGUALS, T L K R.

T L K R	T K L R	T R L K
T L R K	T K R L	T R K L
K R T L	R K T L	L K T R
K R L T	R K L T	L K R T
L T K R	K T L R	R T L K
L T R K	K T R L	R T K L
L R T K	K L T R	R L T K
L R K T	K L R T	R L K T

2.—THE TWENTY-FOUR PERMUTATIONS OF THE LABIALS,
P AND F, WITH THE LARYNGEALS, B AND G.

P F B G	P B F G	P G F B
P F G B	P B G F	P G B F
B G P F	G B P F	F B P G
B G F P	G B F P	F B G P
F P B G	B P F G	G P F B
F P G B	B P G F	G P B F
F G P B	B F P G	G F P B
F G B P	B F G P	G F B P

3.—THE TWENTY-FOUR PERMUTATIONS OF THE PRINCIPAL LABIAL, P, WITH THE TWO PRINCIPAL LINGUALS, T AND K, AND THE PRINCIPAL LARYNGEAL, B.

P T K B	P K T B	P B T K
P T B K	P K B T	P B K T
K B P T	B K P T	T K P B
K B T P	B K T P	T K B P
T P K B	K P T B	B P T K
T P B K	K P B T	B P K T
T B P K	K T P B	B T P K
T B K P	K T B P	B T K P

MOLDING CONSONANT ELEMENT.

The mechanism of speech may be likened to an air gun, the vowel representing the bullet or carrying power; the consonant the compressed air, or the impelling force. To bring to the maximum the impelling force, a prompt, vigorous action of the organs of articulation must be secured. The chief characteristic of a consonant is its obstructiveness; two organs of articulation come in contact, preventing the free passage of voice or breath, the air in the cavities back of the obstruction is compressed, and its escape produces that quality of sound known as a consonant. Strength of contact and quickness of recoil in the action of the organs of articulation are the two points to be worked for. Lazy action produces that sloppy indistinctness common to invalids, persons lacking in energy, and drunkards whose muscles are not under the control of the will. Lack of promptness in relinquishing the positions assumed while molding the consonant, carried to the extreme, results in stuttering; in a less pronounced form, in an over-pedantic distinctness, a common affectation among teachers, who wish to be exceedingly-particular-and-to-have-every-word-correct. This should be guarded against. In the action of the body, perfect grace is only attained when an action is performed with *ease* as well as with precision. When attention is called to the process, or effort in any way is suggested, it is tiresome to the beholder and expensive to the individual. The over-energy expended in one process is just so much loss of power in another; indeed, the strongest argument in favor of the cultivation of grace of

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body, correct use of voice and the organs of speech is, that an awkward movement means an undue expenditure of energy. We are too apt to view these matters from the æsthetic standpoint alone—excellent as an accomplishment but not an essential, forgetting that that which pertains to man's two principal means of expression must be, of necessity, of the highest importance and thoroughly practical.

Exercises to be used in connection with vocal chart for improving the consonant element:

1. Take the representative consonants p, f, t, l, k, assume each position forcibly and silently in succession, retaining each for a second or more, then suddenly relinquish. Be sure that this action is purely local, and that there is no accompanying action of the diaphragm. The natural tendency is, when one set of muscles act vigorously, for the other muscles to follow suit and *vice versa*. The greatest degree of perfection is obtained when the muscles act independently, or collectively at will. The frequent scraping of the throat when speaking loudly, the result of an unnecessary contraction of the throat, and the inability to be heard in the quiet use of the voice, because of the lack of energy in producing the consonant, will emphasize the benefit to be derived from this independent action on the part of the muscles.

In the expression of grief, sympathy, tenderness or despair, emotions which relax the muscles of the thorax, the projection of the tone depends largely upon the distinctness and vigor with which the organs of articulation perform their work. It is safe to affirm that with clear enunciation and the ability to place the voice, at will, at the front of the mouth, the problem of being heard in the largest hall is solved. Be very careful in all practice with the consonants that the posterior pillars of the soft

palate are not contracted. In all practice where force is required, the great danger lies in this tendency to contract the wrong muscles, a tendency which is not only an extravagant expenditure of force, but the prolific source of two-thirds of the bad voices in America.

2. Give the consonants (p, f, t, l, k) with active whisper. Be careful in this exercise to leave the throat free. Any scraping, uncomfortable feeling in the throat, resulting from the exercise, will denote contraction of the wrong muscles, and is to be avoided.

Imagine that the tone is produced at the front of the mouth, drop the head lifelessly from side to side, forward and back, while practicing this exercise.

3. Give the consonants with vowels explosively:

pa, fa, ta, la, ka.
peer, feer, teer, leer, keer.
pair, fair, tair, lair, kair.
poor, foor, toor, loor, koor
pore, fore, tore, lore, kore.

This gives practice with different vowels, some of which are more difficult than others to project, owing to their tendency to slip back in the mouth.

4. Repeat the consonants b, d, g, v, twice. Use care in the practice of this exercise. Do not give with regularity to children under sixteen years of age.

It will be understood that the exercises so far given have been for the purpose of improving the articulatory process alone.

Articulation refers to the process of cutting out or molding the voice into separate elements; pronunciation is the combining of the elements into syllables and words; accentuation is the discrimination of one or more syllables through a variation of pitch. The first two processes

come under the head of quality, the third under that of pitch.

Of course, teachers will understand that these exercises are to be given only where they are needed for any slovenly or imperfect action of the organs of articulation. Call as little attention as possible to a child having these defects, as it only makes him more self-conscious, and intensifies the fault. Give him a good model and rather inspire him to do what you can do, than to feel that he needs to do it. "I can do this, see if you can," is the effective argument of the play-ground and should be that of the school-room, especially with youngest children.

Make children of an older growth as wretched and conscious as you please of a defect, if, at the same time, you plainly point out the remedy; but with young children lead them to do that which will overcome a defect without making them over-conscious about it.

BELL'S VOWEL TABLE.

1, eel.	14, pool.
2, ill.	13, pull.
3-1, ale.	12-14, pole.
4, ell.	11, Paul.
5, shall.	10, on, doll.
6, earl; 7, ask; 8, art; 9, up.	
8-1, isle; 8-14, owl; 11-1, oil.	
y 14, you.	

ANALYSIS OF BELL'S VOWEL TABLE.

Pupils that have flexibility of the muscles used in moving the organs of speech, and whose vowels and consonants are well formed, will not need the preceding exercises, which are curative in their nature—remedies for which there would be no need if parents and teachers did their duty. To produce voice, and later to mold voice, is instinctive with the child; nature takes care of that, and her work is well done; but in the combination of elementary sounds the child is largely dependent upon the models by which he is surrounded. What wonder that in our own schools we have imperfect articulation when the child is never addressed by the family except in that mangled, inane dialect called “baby talk.” and has for a further model an Irish, French or Scotch nurse; as if this were not enough, children must be taught English, French or German simultaneously, that they may acquire the correct accent. If you are particular about the enunciation of your children, avoid a nurse with an imperfect use of the language. Put your caresses into loving tones and tender gestures, but restrain the “itty tweety” expressions of affection. Keep the child fearless and unconscious, cultivate his ear, train him to distinguish sounds as readily as he does colors; encourage him in a free use of the organs of speech by singing, whistling, imitating sounds, the bugle, fife, drum, the falling of the rain drops, and the whistling of the wind, and he will find little or no difficulty in acquiring later in life a foreign language.

This vowel table was given by Professor Alexander Graham Bell, at the Boston University school of oratory, and I give it here because it is the least complicated and most accurate of the many tables I have examined. Much time and labor will be saved in correcting wrong pronunciations, if the table is so familiar to the pupil that the number of the vowel will always recall the sound which it represents. This table is not to be used in the primary grades, but for more advanced pupils.

As letters of the alphabet by no means represent the sounds for which they stand, the numbers are a great convenience because they are a fixed standard. Have the figure and sound thoroughly associated; then if the pupil mispronounces a word (un for on) you have but to say, "You gave No. 9 for No. 10," and the correction is definitely made.

In placing this table upon the board, it will be well to retain the same arrangement of the table, because it is significant of the functioning of the vowels themselves. From one to five, inclusive, the different qualities of vowels are produced by the varying depressions of the tip of the tongue together with the smiling position of the lips; from fourteen to ten, inclusive, by varying elevations of the back of the tongue together with the rounded position of the lips; from six to nine, inclusive, varying depressions from tip through center to the back of the tongue.

The diphthong is the union of two vowels and a glide, the first vowel representing the starting point, the second, the vowel toward which the sound tends—its vanishing point. 3-1 and 12-14 are properly diphthongs, but are classed with the vowels because the elements 3 and 12, while they are vowels proper, and would be so classed in a table of French elements, are un-English when not accompanied by glide 1 and glide 14.

Vowel 1, represented by

e—me, peruse, hero, because, detail.

i—fatigue, marine, unique, pique, police, machine,
signor, vis-a-vis.

æ—minutiæ, pæan.

æe—æerie, Aegean, Aeneid, æolian.

ay—quay.

ee—bee, peel, tree, queen, seer, teeth, eel.

e'e—e'en.

ea—sea, peace, league, cat, peal.

ei—either, neither, ceiling, receipt.

eo—people.

ey—key.

eye—keyed.

ie—field, shield, frieze, thief, fiend.

œ—antœci, œtites, œdema, amphisbœna.

uoi—turquoise.

Vowel 2, represented by

a—cabbage, orange, cottage, village, postage.

e—pretty.

i—spirit, miracle, film, finger, singer, victuals.

o—women.

u—busy, minute, lettuce.

y—hymn, my (unemphatic), symbol, abyss, cygnet.

ai—mountain, certain, captain.

ay—Sunday, Monday.

ea—guinea.

ee—breeches.

ei—forfeit, foreign, surfeit, sovereign.

ey—monkey, valley, whiskey, galley.

ia—parliament, carriage, marriage.

ie—sieve, mischievous.

oi—tortoise.

ui—build, quilt, guilt, guitar.

uy—plaguy.

oi—chamois.

Vowel 3-1, represented by

a—age, ale, ache, able, gala, aeriform.

e—fete.

ae—gael.

ai—aim, stain, quaint, grain, hail, arraign.

ao—gaol.

au—gauge.

ay—say.

aye—aye.

ea—steak, great, yea.

ei—vein, weigh, rein, veil.

ey—obey, grey, convey, whey, prey.

eye—preyed.

ue—bouquet.

Vowel 4, represented by

a—any, many, daring, chary, care.

e—met, ferret, where, legend, rend, employ.

u—bury, buried.

aa—Aaron.

ae—Michaelmas.

ai—air, said, fair, again.

ay—prayer, says.

e'e—ne'er.

ca—feather, head, jealous, read.

ei—heir, heifer, heiress.

eo—leopard, jeopard.

ey—eyre.

ie—friend.

ue—guess.

Vowel 5, represented by

a—amber, finance, patent, shall, alternate.

aa—Canaan.

ai—raillery, plaid.

ua—quadrille, aquatic, guarantee.

Vowel 6, represented by

a—scholar.

e—her, err, service, alternate, layer.

ea—earl, pearl, earn, earnest, earth.

i—third, girl, thirsty, sir, irksome, twirl.

ue—guerdon.

o—visor, word, work, worse, worm.

u—excursion, further.

y—myrrh, myrtle, martyr.

Vowel 7, represented by

a—vast, staff, grass, past, ask.

Vowel 8, represented by

a—ardor, are, balm, alms, arch, malmsey, carpet,
startle, can't, arm, calm, farther.

e—clerk, sergeant.

aa—bazaar.

ah—sirrah.

au—haunt, aunt, draught, laugh, laundry, launch,
gaunt.

ea—heartly, hearth, hearken.

ua—guardian, qualm.

Vowel 9, represented by

o—done, wont, doth, honey, dove, love, won, son,
tonnage, govern, seldom, pomegranate.

u—up, ugly, succumb, column, bluff, sun, nuptial,
dust, but, mulch, fulsome.

eo—dungeon.

eu—gorgeous.

io—falchion, exhibition, collection.

oe—does.

oi—porpoise.

oo—blood.

ou—young, tough, grievous, couple, analogous,
rough, enough.

ow—bellows, gallows.

iou—cautious, luscious.

Vowel 10, represented by

a—want, watch, quantity, what, wampum, squat,
wassail, twaddle, wasp, wash, wad.

o—column, on, God, extol, doll, oracle, posthu-
mous, not, carrot, scholar, betroth, horologe,
Boston.

ao—extraordinary.

au—cauliflower, laurel.

ach—yacht.

eo—George.

Vowel 11, represented by

a—all, ball, also, albeit, walnut, false, falchion,
water, war, waltz, ward.

o—former, important, importunate.

au—Paul, haul, autumn, pause, cause, taught.

aw—raw, paw, awful.

ou—fought, sought, bought, nought.

Diphthong 12-14, represented by

o—pole, old, go, mold, bolt, obey, olio, procure,
piano, yolk, roll, motto, analogy, wholly, ante-
lope, holy, cameo, coeval, colony, elocution,
oasis, orthoëpy, host, knoll, extempore, psalmody.

ao—Pharaoh.

au—hauteur, hautboy.

ew—sew.

eau—beau, rondeau, bureau.

ew—sewed.

eo—yeoman.

oe—hoe.

oh—oh.

oo—brooch.
 ou—soul, furlough, poultry, mould, though, dough,
 borough.
 ow—crow, blow, trow, low, tow, shadow, mower,
 lower, owe.

owe—owe.

Vowel 13, represented by

o—wolf, woman, bosom.

u—pull, put, butcher, cuckoo, push, cushion, puss,
 sugar, fully, pulpit.

iu—giust.

oo—book, goed, woods, foot, stood, wood, wool.

ou—would, could, should.

Vowel 14, represented by

aou—caoutchouc.

eux—ticdouloureux.

o—to, do, who. into, tomb, lose, prove.

oue—denouement.

u—rule, true, rue, ruby, druid, rhubarb, sumach.

ew—chew, brew, threw, grew, lewd, shrewd.

ewe—brewed.

eu—rheumatism.

oe—shoe, canoe.

oeu—manoeuvre.

oo—woo, bloom, cuckoo, poor, gooseberry, whoop,
 cool, boot, too, sooth.

ooe—wooded.

ou—through, rendezvous, roue, youthful, croup,
 ragout, you, tour, route, group.

ue—rue, issue, accrue, true, flue.

ui—fruit, recruit, bruise, juice, sluice.

Diphthong 8-14

ou—thou, around, found, our, vouchsafe, founda-

tion, couch, cloud, bounteous, countenance,
fountain.

ough—plough, drought, doughty.

ow—cowl, cow, vowel, avow, bow, how, brow, frown,
growl, crown.

Diphthong 8-1, represented by

i—idol, idle, idyl, excite, diameter, vial, iota,
ivy, viaduct, science, I'll, blithe, aspirant,
saliva.

y—by, my, sky, papyrus, scythe, awry, why, lyre,
cycle, rhyme.

ais—aisle.

ay—bayou.

aye—aye.

eigh—height, sleight, heigh-ho.

eye—eyeing.

ic—indict.

ie—lie, die, vie, hie.

is—isle.

ig—sign.

igh—high, upright, night, blight.

ci—choir.

ui—guide, guile.

uy—buy, guy.

ye—dye, rye, bye.

Diphthong 11-1, represented by

oe—oboe.

oi—coin, oil, moiety, cloister, hoist, anoint, joint-
ure, rhomboid, embroider, foible, toilsome,
avoid, groin, noiseless.

oy—boy, poignant, envoy, boyish, loyalty, oyster,
alloy, joy, destroy, toy, coy.

eo—bourgeois.

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Y 14, represented by

u—stupid, volume, use, exuberant, dupe, duteous,
impugn, centuries, literature, nature, impromptu,
tutor, future.

eu—feud.

ew—dew, few, new, blew, stew, sewer, renew, news,
gewgaw, knew.

ue—imbue, virtue, Tuesday, avenue, pursue, ensue,
blue.

ui—suit, puisne, pursuit.

uh—buhl.

eu—nenter, feud, pseudo.

ewe—ewe.

eau—beauty, beauteous.

iew—view.

ieu—adieu, lieu.

yew—yew.

you—you.

yu—yule.

CORRESPONDENCE OF THE NUMBERS USED TO DESIGNATE
THE VOWEL SOUNDS OF BELL'S VOWEL TABLE
WITH "KEY TO PRONUNCIATION"
WORCESTER'S DICTIONARY.*

a, long,	fate, aid, lace, pain, player = 3—1.
ā, short,	fāt, mān, lād, cārry = 5.
á, long before r,	fáre, báre, páir, beár = 4.
ä, Italian or grave,	fär, fäther, fäurther, cäl'm = 8.
a, intermediate between ā and ä	} fast, branch, grasp, grass = 7.
â, broad,	
â, slight or obscure,	fall, hâul, wâlk, wârm = 11.
â, slight or obscure, liâr, palâce, courâge, abbâcy = ob- scure.†	
ē, long,	mēte, sēal, fēar, kēep = 1.
ĕ, short,	mēt, mēn, sēll, fērry = 4.
ê, like á,	hêir, thêre, whêre = 4.
ë, short and obtuse,	hêr, hêrd, fêrn, fêrvid = 6.
e, slight and obscure, briër, fuel, college, celery = ob- scure.†	
i, long,	pine, file, find, mild, fire = 8—1.
ī, short,	pīn, fill, miss, mirror = 2.
î, like long ē,	mīen, machīne, polīce, marīne = 1.
ī, short and obtuse, sir, fir, bird, virtue = 6.	
î, slight or obscure, elixir, ruin, respite, ability = ob- scure.†	

*I was obliged to omit certain diacritical marks as the printer could not procure them. The reader will please copy marks from dictionary.

†Obscure; short sound, or long shortened in pronouncing an unaccented syllable.

ō, long,	nōte, fōal, tōwl, = 12 — 14; sōre = 12 — r.
ö, short,	nöt, dön, öd, borrow = 10.
ô, long and close,	môve, prôve, fôôd, sôôu = 14.
ö, broad, like broad â,	nör, förm, sört, önght = 11.
o, like short ü,	son, done, come, money = 9.
o, slight or obscure (actor, 5 k t 6 — r)	confess, felony, purpose = 10.†
u, long,	tube, tune, suit, fame, päre = y 14.
ü, short,	tüb, tün, hüt, hurry = 9.
û, middle or obtuse,	bûll, pûll, fûll, bûsh, pûsh = 13.
ü, short and obtuse,	für, mürmur, hürt, fürther = 6.
u, long and close, } like ô in môve, }	rule, rude, brute, truce = 14.
u, slight or obscure (sulphur, s 9 l f 6 — r)	famous = 9. (Deputy = d 4 p y 14 t 2).
y, long	type, style, lyre = 8 — 1.
ÿ, short,	sÿlvan, sÿmbol, crÿstal = 2.
y, short and obtuse,	myrrh, myrtle = 6.
y, slight or obscure,	truly, envy = 2. (martyr = m 8 t 6-r.)
öi and öy,	böil, föil, böy, töy = 11 — 1.
öû and öw,	böünd, töwn, nöw = 8 — 14.
ew, like long u,	few, new, new = y 14.

CONSONANTS.

ç, soft, like s	açid, plaçid, illiçit = s.
c, hard, like k,	flaccid, sceptic = k.
ch, hard, like k,	character, chasm = k.
çh, soft, like sh,	çhaise, çhevalier = sh.
ch (unmarked), like	tsh, charm, church = t, sh.
g̃, hard,	get, give, gift = g.
g, soft, like j,	gender, giant = d, zh.

- s, soft, like z, muse, choos₃, dismal = z.
 x, soft or flat, like gz, example, exist = gz.
 th, soft, flat or vocal — this, thee, then, breathe = th'.
 th (unmarked), sharp — thin, think, pith, breath = th'.
 { tion } like shun, { nation and notion } = sh.
 { sion } { pension and mission } = sh.
 sion, like zhun, confusion, vision = zh.
 { cean } { ocean, testacean } = sh.
 { cian } like shan, { optician, logician } = sh.
 { cial } { commercial }
 { sial } like shal, { controversial } = sh.
 { tial } { partial, martial }
 { ceous } { farinaceous }
 { cious } like shus, { capacious } = sh.
 { tious } { sententious }
 { geous } { courageous } = d, zh.
 { gious } like jus, { religious }
- qu (unmarked), like kw, queen, quill = k, w
 wh (unmarked), like hw, when, while = wh.
 ph (unmarked), like f, phantom, seraph = f.

USE OF BELL'S VOWEL TABLE WITH WEBSTER'S DICTIONARY.

a, long, as in	ale, fate, chamber, gray = 3—1.
ä, short, as in	add, fat, have, random = 5.
ē, long, as in	eve, meat, peace, seizure = 1.
ĕ, short, as in	end, met, check, leopard = 4.
i, long, as in	ice, fine, mire, thrive = 8—1.
ī, short, as in	ill, in, admit, tribute = 2.
ō, long, as in	old, note, loaf, depose = 12—14.
ö, short, as in	odd, not, torrid, resolve = 10.
u, long, as in	use, tube, late, feudal = y14.
ū, short, as in	us, tub, but, study = 9.
y, long, as in	fly, style, sky, edify = 8—1.
ÿ, short, as in	cyst, nymph, lyric, abyss = 2.

OCCASIONAL SOUNDS. 1.

â, as in	âir, shâre, pâir, beâr = 4.
ä, Italian, as in	ärm, fäther, fär, pälm = 8.
ä, as in	äsk, gräss, dânce, brânce = 7.
ä, broad, as in	äll, tâlk, häul, swârm = 11.
ä, like short o, as in	whät, wânder, wâllow = 10.
ê, like â, as in	êre, thêre, hêir, whêre = 4.
e, like long a, as in	eight, prey, obey = 3—1.
ē, as in	ērmine, vērge, prefer = 6.
ī, like long e, as in	pīque, machīne, police = 1.
ī, like ē, as in	īrksome, vīrgin, thīrsty = 6.
ô, like short u, as in	ôther, dône, sôn, wôn = 9.
o, like long oo, as in	prôve, dq, mqv̄e, tqmb = 14.

o, like short oo, as in bosome, wolf, woman = 13.

ô, like broad a, as in ôder, fôrm, stôrk = 11.

ö, as in möö, föö, böty = 14.

ö, as in wö, lö, göd = 13.

OCCASIONAL SOUNDS. 2.

u, preceded by r, as in rüde, rumor, rural = 14.

ü, like short oo, as in bull, put, push, pull = 13.

û, as in ürge, brûn, fûrl, concûr = 6.

e, i, o (Italic) mark a letter as silent. Fallen, token, cousin, mason.

REGULAR DIPHTHONGAL SOUNDS.

oi, or oy (unmarked), as in oil, join, moist, oyster, toy = 11—1.

ou, or ow (unmarked), as in out, hound, owl, vowel = 8—14.

CONSONANTS.

ç, soft, like s sharp, as in çede, çite, mercy, accept = s.

e, hard, like k, as in eall, eoneur, success = k.

ch, (unmarked) as in child, much, touching = t, sh.

çh, soft, like sh, as in çhaise, marchioness, machine = sh.

eh, hard, like k, as in ehorus, epoeh, distieh = k.

g, hard, as in get, tiger, begin, foggy = g.

g, soft, like j, as in gem, engine, elegy, suggest = d, zh.

s, sharp (unmarked), as in same, yes, dense, rest = s.

ş, soft, or vocal, like z, as in haş, amuşe, prişon, reşide = z.

th, sharp (unmarked), as in thing, breath, sympathy = th².

th, flat or vocal, as in thine, smooth, wither = th¹.

ng (unmarked), as in sing, singer, single = ng.

n, as in linger, link, uncle = n.

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ɣ, like gz, as in exist, ex̄ample, aux̄iliary = gz.
ph, like f (unmarked), as in phantom, sylph, philosophy = f.
Qu, like kw (unmarked), as in queen, conquest, inquiry =
 kw.
wh, like hw (unmarked), as in what, when, while = wh.

GENERAL VOWEL RULES.

An elision lengthens the vowel frequently. *Examples:* Cannot, k8nt; will not, w12-14nt.

We generally go from close to open in speech. We are so reluctant to give a vowel without a preceding consonant sound, that we are apt to give instead of the preceding omitted consonant sound a stroke of the glottis, which in some languages is a regular consonant.

VOWEL 8.

Au followed by n and another consonant has the sound of 8. *Examples:* Aunt, launch, laundry.

VOWEL 11.

It belongs to the back round scale, so called because the back of the tongue is used and lips rounded from 10 to 14 inclusive; as you come down the scale from 14 to 10 the lips are less and less rounded.

The quality of all these vowels will be more or less marred by improper rounding of the lips.

Aw and au are always vowel 11.

All is generally 11. *Exceptions:* Shall, mall.

Some words now spelled with one l, but formerly having had two, still hold the same pronunciation. *Examples:* Although, altogether, already, etc.

Or has frequently vowel sounds of 11, when r is in the same phonetic syllable. *Exceptions:* Fort, port, etc.

Or at the end of a word is 6-r. Example: Actor, 5kt-6-r; Creator, kr13-1t6. Sometimes Al, followed by

another consonant equals 11. *Examples:* Salt, halt, bald, waltz.

The fault in vowel 11 is that people generally give 10.

A in Al followed by another consonant is 11. *Example:* Alter, palter. *Exception:*

⁵Alternate, ⁵Defalcate, ⁵Altercation, ⁵Balsamic.

VOWEL 13.

Vowel 13 is almost 14; the difference being, 13 is always short and 14 is always long.

Butcher, bosom, woman — vowel 13.

VOWEL 14.

Vowel 12-14 commonly called long o.

It is almost a universal fault in America in words containing 12-14 to omit the glide and use only 12. *Examples* of words where 12 is given instead of 12-14: Throat, coat, boat, bolt, soap, boast, toast, smoke, whole, wholly, coax, poker.

When long o is immediately followed by r in the same phonetic syllable, omit the glide 14, give only 12. *Example:* yore, y12r, more, m12r, sore, s12r.

As a rule we expect vowel oo to be vowel 14 in English. There are the following exceptions to above rule:

Exception 1. Stood, wood, good, wool, hood, foot — 13.

Exception 2. Blood, flood — vowel 9.

Exception 3. Door, floor, brooch — 12-14.

After a consonant, 14 is commonly given instead of y14, but it is decidedly wrong except in the following instances:

Exception 1. After r in the same syllable, omit y and sound only 14. *Examples:* rule, r14l; rude, r14d.

Exception 2. Immediately following l, in the same

syllable, omit y, sound only 14. *Example:* Lunatic, l14-n3-1t2k; Lucy, L14s2.

Exception to the above rule: lute, lyl14t.

Exception 3. After j, which equals dzh, omit y, sound only vowel 14. *Example:* June, Dzhl4n; Jew, Dzh14.

Exception 4. After sound of sh or zh omit the y. Sound only vowel 14. *Examples:* Sure, sh14-r, azure, 3-1zh14-r.

FINAL E.

Rule. Final e is generally silent in English.

Examples: Unite, combine, recline.

Exceptions: Apostrophe, catastrophe, extempore, epitome.

Though silent, final e is not useless, but has the following effects.

1. Final mute e lengthens the preceding vowel in monosyllables when preceded by one consonant. *Examples:* wag, wage; rag, rage; gag, gage; rat, rate; mat, mate.

2. Final mute e immediately following g changes its sound to dzh known as j. *Examples:* wag, wage; sag, sage; gag, gage.

3. Final mute e immediately following th' changes it to th'. *Examples:* Cloth, clothe; bath, bathe.

We expect e before final u to be silent. Europe.

4. E before final l is pronounced. *Exceptions:*

drivel,	mantel,	shekel,	snivel,	ravel.
grovel,	navel,	shovel,	weasel,	
hazel,	ousel,	shrivel,	rivel,	

5. E before final n is silent.

The following is a list of exceptions to above rule:

abdomen,	marten,	omen,	hyphen,
acumen,	mitten,	patten,	kitchen,
aspen,	mynchen,	platen,	latten,

bitumen,	catechumen, pollen,	seven,
legumen,	cerumen, regimen,	sloven,
women,	chicken, linen,	specimen,
linen,	flamen, hymen,	sudden,
sudden,	ticken, woolen,	siren.

ARTICLES A, AN AND THE.

If we wish to use the article *an* before a word beginning with *h*, it must be accented on the second syllable.

Example. An historical work; a history.

An is also used before words beginning with a vowel.

A is used before words beginning with consonant sounds.

*The*¹ before a vowel.

The^e before a consonant.

A^s usually.

A^{s-1} when very emphatic.

BELL'S CONSONANT TABLE.

	Breath.	Voice.	Nasal Voice.
Lips.	{ p, wh, f,	b, w. v.	m.
Point of tongue.	{ t, s, th ² , r ² , l ² ,	d, z. th ¹ . r ¹ . l ¹ .	n.
Top of tongue.	{ sh, y ² ,	zh. y ¹ .	
Back of tongue.	{ k, h,	g,	ng. glide r, (-r).

CONSONANT COMBINATIONS.

J or soft g	=d, zh.
Long u	=y ¹⁴ .
Ch	=t, sh; sh; k.
Qu	=kw.
Ph	=f.
X= { z. gz. ksh. ks.	C= { s. k. z. sh.

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ANALYSIS OF CONSONANT ELEMENT.

BREATH CONSONANTS.

P represented by

- p—paper, lip, prop, pipe.
- pe—snipe, ripe, dupe, stripe.
- pp—appear, opposite, apple.
- gh—hiccough.
- ph—diphthong, naphtha, triphthong.

Wh represented by

- wh—when, why, wheel, whip, whoa.

F represented by

- f—fail, fife, few, raft, fool, refute, whereof, fight.
- fe—knife, rife, life.
- ff—snuff, off, stuff, cuff, offer.
- ph—monograph, photograph, phalanx, cipher.
- pph—sapphire.
- lf—half, calf.
- gh—laugh, rough, enough.

T represented by

- t—hot, sat, time, take, trust, tit, tat.
- te—hate, state, mute, route, Kate.
- ed—marked, stopped, strapped.
- tt—mutter, stutter, butter, latter.
- ct—indict, victuals.
- ght—might, wight, taught, bought, eight.
- pt—receipt, redemption.
- th—thyme.
- bt—debt, subtle.

S represented by

- s—sissy, sick, silly, sally, save.
- sc—science, sciolic.
- sch—schism.
- ps—psalm, psychology.
- ss—less, mess, kiss, hiss.
- z—waltz, quartz, chintz.
- sth—isthmus.
- sw—sword.

Th² represented by

- th—thin, think, path, moth, oath, cloth, mouth, herewith.

R² represented by

- r—prayer, fray, try, stray, shred, through, thread, shrink, cry.

L² represented by

- l—clear, please, fly, fling, flute, sly, slave, clove, frill.
- ual—victuals.

Sh, represented by

- sh—shrink, shore, push, shall.
- su—sure, sugar, insure, sumac.
- ceo—farinaceous.
- chs—fuchsia.
- sch—schist.
- ci—social, associate.
- c—oceanic, ocean.
- ti—friction, portion, sentient, ratio, gentian.
- si—pension, passion, aversion.
- ch—machine, chaperon, chagrin.

Y², represented by

- i—Christian.

and in connection with vowel 14. by

u—stupid, tune, literature, nature, flute, fugue.

eo—feodal.

ew—flew.

ue—ensue, Tuesday.

ui—suit, pursuit.

eu—feud, pseudo.

yu—yule.

K, represented by

c—care, cat, cake, licorice, candid.

q—liquid, liquor.

ch—chord, Christian, chrome, drachma.

ck—thick, stick, kick, pick, lackey.

ke—lake, stake, rake, stroke, Luke.

lk—walk, talk, folk, balk.

qu—quay, coquette, etiquette.

que—casque, pique, unique.

cch—Bacchus, bacchante.

cq—lacquer.

H, represented by

ha—hard, had, hate.

he—hen, held, hero.

hei—height

hi—hive, annihilate.

ho—home, holy, horn, horrid.

hu—hum, huge, hug, hurt.

hai—hail, bair.

hau—exhaust, haul.

VOICE CONSONANTS.

B, illustrated by.

b—back, bib, sob, bob, disturb.

be—robe, lobe, cube, babe.

pb—cupboard.

bb—ebb, rabble, stubble, bubble.

W, represented by

w—wen, weep, wear, witch, weal.

o—one, once.

u—suite, queen, quick.

V, represented by

v—vivid, vail, vim.

ve—valve, hive, cove, solve, evolve.

ph—nephew, Stephen.

f—of.

D, represented by

d—do, done, deal, din, den, end, mud, bind, raid.

ld—would, could, should.

de—fade, tide, bide, lade, rode.

dd—add, odd, noddle, addle, fiddle.

Z, represented by

z—zero, zion, zone, zebra.

s—was, is, does, busy, knows, tries, goods, rugs.

se—amuse, noise, rouse.

sp—raspberry.

cz—czar, czarina.

x—Xerxes, Xenophon.

ti—transition.

ce—sacrifice, suffice.

st—mistletoe.

Th', represented by

th—then, this, that, thither, therefore, than, the,
thus, they, those.

the—clothe, breathe, lathe, swathe, bathe.

R', represented by

r—rub, rat, bright, ran, rear, roar, bring, drab.

rh—rhythm, rhetoric, rheumatic.

wr—wreak, wrack, wrist, wreath. wren.

rr—merrier, terrier, barrier.

Glide r, represented by

r—fear, fare, earl, far, for, fore, poor, erring,
glory, Mary, her.

L', represented by

l—let, Lucy, peal, light, Lear, link, lost.
le—mile, hole, tile, smile.
gl—intaglio, seraglio.
ln—kiln.
ll—stall, call, mull, doll.
dle—addle, saddle.
sle—isle, aisle.
ual—victuals.

Zh, represented by

s—pleasure, measure, treasure.
z—azure, seizure.
ge—rouge.
zi—brazier, glazier.
si—adhesion, fusion, illusion, osier.

Y', represented by

y—ye, yet, yeast, yellow, your, yolk.
i—Spaniard, Indian, minion, poniard, intaglio,
brilliant, million, onion.
j—hallelujah.

G, represented by

g—gay, leg, stag, grave, go.
gh—ghostly, ghoul, aghast.
gue—rogue, fugue, brogue, vogue, vague.
gu—guide, guard, guerdon, guild, guest.
gg—egg, aggravate, buggy, ragged.

NASAL VOICE.

M represented by

m—Max, mate, many, form, clam, aim, more.
mm—gammon, Emma, immense.
gm—phlegm, diaphragm, apothegm.

mn—hymn, autumn, solemn, damn.

mb—lamb, jamb, bomb.

lm—salmon, alms, calm.

chm—drachm.

N represented by

n—not, nice, no, loin, thin, loon, neat.

mp—accountant, comptroller.

nn—Hannah, Finn, Lynn, funny.

kn—knack, knead, knee, knife, knot, knuckle.

gn—sign, gnome, gnaw, gnat, gneiss, gnu, reign,
 campaign.

ten—hasten, often, soften.

en—seven, eleven, heaven, driven.

in—cousin, raisin, basin.

on—reason, season, bacon, reckon, beckon.

hn—John.

dn—Wednesday.

mn—mnemonic, mnemosyne, mnemotechny.

nd—handsome.

Ng represented by

n—frank, tank, drink, think, sink, precinct.

ng—angry, calling, singing, bang, hang, tongs.

nd—handkerchief.

ngue—tongue.

ORGANS OF ARTICULATION.

The organs of articulation are the lower jaw, lips, tongue, cheeks, hard palate, soft palate and nose.

In treating of articulation, we speak of the tongue as divided into three sections, the front, the top and the back of the tongue; and of the roof of the mouth as divided into upper gum, spring of palate, hard palate and soft palate.

By the front of the tongue we mean the rounded end which fits exactly into the curve of the upper teeth in sounding t or d. The top of the tongue includes the front and middle upper surface.

By the spring of the palate we mean the arch of the roof of the mouth, just back of the upper gum. The hard palate extends as far back as the soft or fleshy part, which we call the soft palate; the little drop or curtain which can be seen at the back of the mouth, and which forms the end of the soft palate, is the uvula.

In the articulation of an element, there is always an active and a passive organ involved.

The active organs of articulation are the lower jaw, lips, tongue, cheeks.

The passive organs of articulation are the hard palate, soft palate and nose.

FORMATION OF ENGLISH CONSONANTS.

All consonant sounds are more or less obstructive; those in which the sound is modified by the action of the lips are p, b, m, w, wh, f and v.

In p, b and m the obstruction at the lips is complete; in p and b the lips are closed firmly, and parted suddenly by a puff of breath; in m the current of vocalized breath passes through the nose.

W and wh are the only English consonants in which the lips are rounded; the obstruction is not complete, but the opening is so small that there is a sound of friction.

In f and v the middle of the under lip touches the upper teeth, and the breath passes out at the sides.

The consonant sounds in which the sound is modified by the point of the tongue are t, d, n, th^s, th^l, l², l¹, r², r¹, s and z.

In t, d and n the point of tongue fits exactly against upper gum, the closure being complete; in n the voice goes through the nose.

In th the point of the tongue comes forward between the slightly separated teeth; in the breath element, th^s, it is flattened a little more than in th^l.

In s and z the point of tongue is raised toward the upper gum without touching it; this position is also slightly modified by top of tongue. In a thick or lisping s the point of tongue is too far forward between the teeth; in a shrill or whistling s, it is carried too far back.

In consonant r, the point of the tongue curls back nearly to the spring of the palate; in glide r it is only

slightly raised. To make glide r, start from vowel 6 and curl the point of tongue very slightly back from that point.

In l, the point of the tongue is placed against the upper gum, but the obstruction is not complete; the breath flows over the sides of the tongue.

In sh and zh the top of the tongue is near the hard palate, position slightly modified by point of tongue, teeth nearly shut.

In y, the tongue is raised from the position of vowel e, the obstruction being not complete, but enough to produce friction.

This difference, as well as the difference between vowel 14 and consonant w, illustrates the distinction between vowels and consonants—it is a difference in *space*, making the second obstructive while the first is non-obstructive. Vowel 1 and consonant y are an excellent example as well of the fact that in nature such a thing as a strict classification does not exist.

In k, g and ng the back of the tongue is against the soft palate, making a complete obstruction; in ng the current of breath passes through the nose.

B.

B in the combination mb is almost universally silent. Exceptions: succumb, rhomb.

C.

C has no fixed sound in English; it equals s, k, sh or z. Examples: c=k, candy, clandestine; c=s, century, certain, cinder; c=sh, social, ocean, farinaceous, associate; c=z in sacrifice.

C before e, i or y=s; in other cases, *usually* k.

D.

D in final ed often equals T. Examples: Asked, passed.

F.

F is phonetic f except in of, where it has the sound of v; but when of forms the last syllable of a compound word, f retains its own sound. *Examples:* whereof, thereof.

G.

As a general rule in English, g before e, i and y has the sound of j or dzh. *Examples:* ginger, genius, gyve.

The following is a list of exceptions to above rule:

anger,	shagged,	giggle,	snaggy,
cragged,	snagged,	giggler,	spriggy,
dagger,	staggered,	gild,	twaggy,
dogged,	stronger,	gills,	longest,
eager,	strongest,	gimbel,	pettifogger,
finger,	swagger,	gimp,	ragged,
gear,	tiger,	gingham,	rugged,
gearing,	youngest,	gird,	scraggled,
geese,	younger,	girtle,	Gibbons,
gild,	begin,	give,	gibby,
gilding,	begging,	gizzard,	gilt,
gelt,	digging,	boggy,	gig,
get,	druggist,	buggy,	foggy,
gewgaw,	forgive,	cloggy,	knoggy,
linger,	gibber,	craggy,	quaggy,
longer,	gibberish,	dreggy,	scraggy,
			shaggy.

If we add a common termination, as y, ish, est, ed or ing, to a root ending in the sound of g, the sound is not changed. *Examples:* foggy, doggish, biggest, dogged, lagging.

H.

H is written in neither the vowel nor consonant tables, but is generally a whispered vowel. *Examples:* hill, hale, hole, hall, his, her, him, here, hunt, horse.

H is generally sounded when at the beginning of a syllable. *Examples:* exhaust, exhibit, house.

Sole exceptions: herb, honest, honor, hostler, heir, hour, and derivatives.

H is a whispered vowel, except when it comes before u, when it is a whispered y.

J.

J=dzh. *Examples:* June, January. *Exception:* hallelujah.

L.

L is l' whenever l immediately follows a non-vocal in the same syllable, as play, plume, fling. But it is *never* l' at the end of a word. Apple, l'.

L is often silent before m, j or v. *Examples:* Calm, salve.

When l immediately followed by a spelled consonant is silent, it changes the preceding vowel. *Examples:* psalmody, 5; psalm, 8.

N.

N generally has the sound of n. It has the sound of ng when in monosyllables it comes before k or g. *Examples:* singer, bank, ink.

In words of more than one syllable n=ng when it comes before k or g and is in the accented syllable of the word. *Examples:* n=ng—banker, finger.

Exceptions: precinct, ng in an unaccented syllable; ingot, phonetic n in an accented syllable.

Common terminations do not generally change the word to which they are added.

The following are exceptions, the g sound being added to the ng: longer, longest; stronger, strongest; younger, youngest; diphthongal, triphthongal.

Ng in English is always a final consonant—i. e. at the end of a syllable or word.

P.

P between m and t is generally silent. *Examples:* Symptom, empty.

Q.

Q is never used without u following; and is equivalent to kw. In words from the French, it is k alone. *Example:* quadrille.

R.

R. Consonant r and glide r.

Rule 1. When it immediately precedes a vowel sound in the same syllable it is consonant r. *Examples:* rat, ring, run, roll, race, repeat.

2. Glide r is used when it is immediately preceded by a vowel in the same syllable (or when it is final r), except when the word immediately following commences with a vowel; then the final r is consonant. *Examples:* word, her (glide r), her own (consonant r).

3. When r comes between two vowels the first of which is long; we have two r's—the first a glide and the second a consonant r. *Examples:* glory, gl¹²-rr²; Mary, M 4-rr².

R is never entirely silent in English except in some cases of double r.

4. Glide r is used only after long vowels. *Examples:* here, pore, air.

In correct spoken English, there is no trilled r.

Glide r is used after long words only. Vowels 2, 5, 9, 10, 13, always short; vowel 4 is commonly short, but before sound of r it is long. *Examples:* Mary, there. Every word that rhymes with there, 4-r.

R opens 3-1 to four. Vowels 1 and 14 are long in accented syllables. Vowels 6 and 8 are generally long in English.

S.

S is usually phonetic s, but sometimes fh, z or zh.

Mis and trans used as prefixes always have sound of s.

Examples: misapplied, mistaken, transverse, transatlantic.

In the prefix *dis*, it is commonly s. When the accent is on the second syllable *i. e.* the one after the prefix, and that syllable begins with a true vowel or a vocal consonant, s has the sound of z. *Examples:* dishonor, dismiss, disgrace. Before a non-vocal, s, as dissemble. *Exceptions* to this: dissolve, dessert—z before a non-vocal.

We expect s before c to be phonetic s, as ascetic, fascinate. *Exception:* discern—sound of z.

In the final syllable of adjectives and some nouns, when s is followed by final e, it is phonetic s; when a verb ends in se, the s is z.

	S.		Z.	
adj.	{ diffuse,		diffuse,	} verbs.
	{ close,		close,	
nouns	{ rise,		rise,	
	{ mouse,		mouse,	
S is zh in pleasure, measure, treasure, etc.				

T.

T is silent in soften, often, etc.

It is silent when preceded by s, and followed by the abbreviated syllables en and le: chasten, hasten, nestle, mistletoe.

X.

X is usually equivalent to ks. *Examples:* exile, expose, exit. It sometimes equals ksh, gz and z.

1. At the end of words it generally equals ks. *Examples:* tax, lax, borax, climax, thorax.

2. It is gz when it comes before an accented syllable

beginning with a vowel, or an h. Long u is here called a vowel. *Examples:* luxurious, exhume, exist, exult.

3. X beginning a word generally has the sound of z. *Examples:* Xerxes, Xenophon.

4. X sometimes has the sound of ksh in the center of words. *Examples:* anxious, 5nksh9s; complexion, kom-pl1 4ksh9n.

5. If the secondary accent falls on the syllable containing x it equals ks, although in the primitive it may have had the sound gz, or *vice versa*, but exultation, exaltation follow their primitives. *Examples:* exhibition, exhalation, exhortation — x=ks.

Doxology, proximity and exude are exceptions to general rule, x in these having the sound of ks not gz.

X=GZ.

exact
exist
exalt
exult
exhaust
exhale
exhibit

X=KS.

exit
execute
exile
extreme
expose
expound
exempt

CH.

Ch has no fixed sound in English. It sometimes equals tsh, k and sh. *Examples:*

Ch=tsh: church, lurch.

Ch=k: schooner, school.

Ch=sh: champagne, chamois.

TH.

1. Th is sometimes voiced and sometimes not. Voiced it is th¹, breath th². As a general rule th at the beginning and end of words has only breath. *Examples:* bath, thumb, thing, wreath.

Exception 1. Th at the end of words has voice in the following words: beneath¹, underneath¹, smooth¹, booth¹, with¹, bequeath¹.

Exception 2. When teeth or mouth are used as verbs, th has voice, th¹.

The plural generally follows rule of singulars. Examples: fifth², fifth²s; truth², truth²s; youth², youth²s. The following is list of exceptions: bath², bath¹s; mouth², mouth¹s; path², path¹s; oath², oath¹s; wreath², wreath¹s; moth², moth¹s; cloth², cloth¹s.

Exception 3. In the following words th at the beginning has voice: this, there, thou, theirs, then, therefore, that, they, them, thus, though, these, thine, the, thence, than, those, thy, thither, thee.

Th followed by final mute e is voiced: Examples: clothe, wreathe.

In with, at beginning of compounds, it is th¹. Examples: withstand, withstood.

At the end of compounds it is th². Examples: herewith, forthwith.

DOUBLE CONSONANTS.

When double consonants occur in the middle of a word, as a general rule only one is pronounced. *Examples*: matter, m5t-6r; ladder, l5d-6r; bitter, b2t-6r.

2. Although only one is pronounced, yet double consonants are not useless, but affect the following changes:

Participles hold the same pronunciation as verbs. *Examples*: purr, purring.

When the prefix ends with a sound the radical begins with, both consonants are sounded — prefixes im, in, il, ir, un. *Examples*: immediately, unnatural, illegal, irradicate.

When suffixes less and ness are joined to a radical that ends with same sound both are sounded. *Examples*: meanness, soulless, greenness, guileless.

In adding the suffix ly to a word ending in sound of l, generally there is but one phonetic l. *Exception*: When a word of one syllable ending with the sound of l takes ly, both are sounded and we have two phonetic l's. *Example*: full, fully; cool, coolly; whole, wholly.

In words of more than one syllable l is doubled when its root is accented on the last syllable. *Sole example*: genteelly.

DIVIDING SYLLABLES PHONETICALLY.

When possible begin each syllable with a consonant sound. *Examples*: in di-vi-si-bi-li-ty, ge-ne-ro-si-ty.

In English breath follows breath and voice follows voice usually. Plurals and participles are good examples, —bags, s-z; worked, d-t; launched, d-t.

ENUNCIATION.

1. Lovely art thou, O Peace! and lovely are thy children, and lovely are the prints of thy footsteps in the green valleys.

2. Like leaves on trees the life of man is found;
Now green in youth, now withering on the ground.

3. What wak'st thou, Spring? Sweet voices in the woods,
And reed-like echoes, that have long been mute.

4. Don't you? Ye are men. A coasting pilot he.
Take a car. Let him go. Let me go. I know him well.
Let her alone.

5. A cat ran up the ladder with a lump of raw liver in its mouth.

6. Round and round the rough and rugged rocks the rude ragged rascal ran.

7. Socks and shoes shock Susan.

8. A big black bug bit a big black bear.

9. Sam Slick sawed six sleek slim slender saplings.

10. Masses of immense magnitude move majestically through myriads of mammoth multitudinous spheres.

11. "What whim led White Whitney to whittle, whistle, whimper and whisper near the wharf, where a floundering whale might wheel and whirl?"

12. "I said literary, literally, literarily."

13. Peter Piper picked a peck of pickled peppers; if Peter Piper picked a peck of pickled peppers, where's the peck of pickled peppers that Peter Piper picked.

14. The stripling stranger strayed straight towards the struggling stream.

15. Swinish sleep.

16. Up the high hill he heaved a huge, heavy hogshead.

17. Cruel, crafty, cunning, crawling, creeping crocodile.

18. The vile vagabond ventured to vilify the venerable veteran.

19. She uttered a sharp, shrill shriek and shrunk from the enshrouded shrine.

20. Amidst the mists with angry boasts he thrusts his fists against the posts and still insists he sees the ghosts.

21. Now clear, pure, hard, bright, and one by one, like to hailstones,

Short words fall from his lips fast as the first of a shower,—

Now in two-fold column, Spondee, Iamb and Trochee,
Unbroke, firm set, advance, retreat, trampling along,—
Now with a sprightlier springiness, bounding in triplicate syllables,

Dance the elastic Dactyls in musical cadences on;
Now their voluminous coil intertangling like huge anacondas,

Roll overwhelmingly onward the sesquipedalian words.

22. So light to the croup the fair lady he swung,
So light to the saddle before her he sprung.

23. Under his spurning feet, the road,
Like an arrowy Alpine river, flowed,
And the landscape sped away behind,
Like an ocean flying before the wind.

24. Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,

Grave old plodders, gay young friskers,
 Fathers, mothers, uncles, cousins,
 Pointing tails and pricking whiskers,
 Families by tens and dozens,
 Brothers, sisters, husbands, wives,
 Followed the Piper for their lives.

25. Lord, thou hast been our dwelling-place in all generations. Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God.

26. Slow, slow! toll it low,
 As the sea-waves break and flow;
 With the same dull, slumbrous motion
 As his ancient mother Ocean
 Rocked him on through storm and calm,
 From the iceberg to the palm:
 So his drowsy ears may deem
 That the sound which breaks his dream
 Is the ever-moaning tide
 Washing on his vessel's side.

27. There stood an unsold captive in the *mart*
 A gray-haired and majestic old man
 Chained to a *pillar*. It was almost night
 And the last seller from his place had *gone*;
 And not a sound was heard but of a dog
 Crunching beneath the stall a refuse *bone*,
 Or the dull echo from the pavement rung
 As the faint captive changed his weary *feet*.

'Twas evening and the half-descended sun
 Tipped with a golden fire the many domes
 Of *Athens* and a yellow atmosphere

Lay rich and dusky in the shaded street
Through which the captive *gazed*.

The golden light into the painter's room
Streamed *richly* and the hidden colors stole
From the dark pictures radiantly *forth*
And in the soft and dewy atmosphere
Like forms and landscapes magical they *lay*.

Parrhasius stood gazing forgetfully
Upon his *caveas*. There Prometheus lay
Chained to the cold rocks of Mount *Caucasus*—
The vulture at his vitals and the links
Of the lame lemnian festering in his *flesh*;
And as the painter's mind felt through the dim
Rapt *mystery* and plucked the shadows forth
With its far-reaching *fancy* and with form
And color *clad* them, his fine earnest eye
Flashed with a passionate *fire* and the quick curl
Of his thin nostril and his quivering *lip*
Were like the winged *gods* breathing from his *flight*.

“Bring me the captive *now*!
My hands feel *skillful* and the shadows lift
From my waked spirit airily and *swift*

And I could paint the bow
Upon the bended *heavens*—around me play
Colors of such divinity *to-day*.

The selections under the head of enunciation are to be used individually or as class exercises. Have pupils repeat slowly with great distinctness each paragraph. Avoid affectation or any exaggerated use of any particular organ. Many teachers in endeavoring to speak distinctly train the lips to move with such painful precision that the effect is

fully as disagreeable as it would be from a slovenly action. Avoid extremes, and remember "the greatest art is to conceal art," and that whenever effort is apparent there is always a loss of power.

All children delight in alliteration, and in all childish play it takes its place with fairy stories, riddles, games, etc. A wise teacher will take advantage of this instinct, and by providing plenty of examples will soon get surprising results in articulation without any apparent effort on the part of the pupils. Insist upon distinctness first, rapidly afterward.

The last exercise, containing the italicized words, is to be used with the piano. Beginning at middle C, sing the words "There stood an unsold captive in the—" upon one note; at the word "mart," drop the voice a semitone, and sing the next, "A gray-haired and majestical old man chained to a—" upon B, dropping to B flat upon the word "pillar." Continue this through the first verse, letting the voice fall a semitone at each italicized word. At the second stanza, "The golden light," etc., begin to ascend the scale, using a semitone at each italicized word, and continue through the third, until G above middle C is reached on the last word of the third stanza, "lay." At the fourth stanza, descend the scale.

The word-coloring of this selection should be noted and insisted upon in practice. Give full, soft tones as far removed as possible from the hard, metallic voice usually heard in concert practice. The teacher may pass up and down the aisles and correct individual errors; any dereliction after a while will be easily distinguished, and time economized.

DRILL UPON WORDS IN WHICH VOWEL 7 IS USED.

Advance,	Contrast,	Pass,
After,	Dance,	Past,
Aghast,	Disaster,	Pastor,
Alas,	Draft,	Plaster,
Ask,	Enchant,	Prance,
Asp,	Example,	Passport,
Ass,	Fast,	Pastime,
Basket,	Flask,	Quaff,
Bask,	Gasp,	Rafter,
Bombast,	Ghastly,	Rascal,
Brass,	Glance,	Rasp,
Branch,	Glass,	Raspberry,
Cask,	Grant,	Repast,
Castle,	Hasp,	Shaft,
Chaff,	Last,	Surpass,
Chance,	Mask,	Task,
Chant,	Mast,	Vast,
Clasp,	Pant,	Waft.
Class,		

DRILL UPON WORDS IN WHICH Y 14 IS USED.

Nucleus,	Duel,	Tumultuous,
Institute,	Dutiful,	Duke,
Avenue,	Tuesday,	Dubious,
Reduce,	Gratitude,	Nudity,
Longitude,	Solitude,	Similitude,
Introduce,	Credulity,	Fortitude,
Lassitude,	Pseudo,	Dewy,
Literature,	Substitute,	Costume,
Stupid,	Tuneful,	During,
Produce,	Tutor,	Stupendous,
Student,	Knew,	Dupe,
New,	Duplicity,	Multitude,

Nuisance,
Constituent,

Tubular,
Assume,

Impugn,
Adieu.

DRILL IN ARTICULATION.

Sex,
Sects,
False,
Faults,
Patience,
Patients,
Tracks,
Tracts,
Mines,
Minds,
Axe,
Acts,
Consonants,
Consonance,
Ducks,
Ducts,
Close,
Clothes,
Lass,
Lasts,
Assistance,
Assistants,
Prince,
Prints,
Mince,
Mints,
Precedence,
Presidents,
Sense,
Scents,

Tax,
Tacts,
Fifths,
Sixths,
Twelfths,
Strength,
Depths,
Breadths,
Warmth,
Months,
Inspects,
Dense,
Dents,
Tents,
Repasts,
Posts,
Ghosts,
Roasts,
Boasts,
Hosts,
Tastes,
Coasts,
Rusts,
Masts,
Marked,
Incidents,
Incidence,
Accidents,
Wheeled,
Wield,

When,
Wen,
White,
Weight,
Whale,
Wail,
Which,
Witch,
Whirled,
World,
Whither,
Wither,
While,
Wile,
Whirr,
Wirr,
Wheel,
Weal,
Whine,
Wine,
Whig,
Wig,
Whet,
Wet,
Where,
Wear,
Whist,
Wist,
Whisper,
Wisper,

Guss,	Whit,	Whittle,
Gusts,	Wit,	Whistle,
Lax,	What,	Wheat,
Lack'dst,	Wot,	Wheeze,
		Why.

Drill upon words in which vowel 10 is used.

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PITCH OF VOICE.

1. C, D, E, F; E, D, C.
2. G, A, B, C; B, A, G.
3. Scale (A as in art); middle C to C above.
4. Diatonic scale (A as in art); middle C to C above
5. Diatonic scale (A as in art), up and down upon one breath. Run rapidly.
6. Trill upon two notes the scale.
7. Same with three notes.
8. Sing scale in different keys.
9. Intone the sentence, "Will you go?" and gradually bring it into the speaking voice preserving the same key, from middle C down to E below.
10. Carry the same sentence from middle C up to middle E.
11. Pull out tongue, open mouth wide, sing A as in may, prolonging each note softly, up the scale from G above to high C.
11. The same with phonator (A as in art).
12. The wind one morning sprang up from sleep,
Saying, "Now for a frolic, now for a leap!
Now for a mad-cap, galloping chase!
I'll make a commotion in every place!"
13. Use all the interjections upon different keys, trying to color them by different emotions.

EXERCISES UPON PITCH.

Exercises 1 and 2 are to be used when the scale has not been conquered by a pupil. Sing the notes in No. 1 carefully, without attempting to teach No. 2 until No. 1 is learned. In teaching a pupil the scale, the difficulty is usually with the ear; as soon as he can hear the notes, or has a clear concept of the sounds and their relations, he can reproduce them. Sing the notes slowly, one after the other as one phrase, each time the exercise is given.

Exercises 3 to 8 inclusive are for flexibility of voice. Inflections are a matter of pitch, and a dull monotonous voice can only be helped by the conquering of this medium. The fixed intonations of the piano are better as a guide in development than the method common to elocutionists, of having the pupil imitate the teacher altogether; even the best teacher is apt to use what is best suited to his own voice, thus unconsciously limiting the range of the pupil instead of giving him the widest he can possibly attain.

Exercise 9 helps to break up the monotony induced by the habit of starting every selection, of either prose or poetry, upon the same key, regardless of the sentiment to be expressed. The weightier or more important the thought, the lower, as a rule, the pitch—seriousness, solemnity, displeasure, intense surprise, despair, all deepening the pitch of the voice. The lighter the emotions and the more trifling the sentiments, the higher the pitch of the voice—joy, gladness, happiness, surprise, spitefulness, in the main, being expressed by a high pitch.

The exercise given is to accustom the voice to the use of different pitches, that a bit of light literature may be read easily and naturally in the way best suited to express its thought and, likewise, a serious, dignified poem or prose selection in a key best suited to express the character of its thought. We too often hear some dainty little poem, Nora Perry's "Tying Her Bonnet Under Her Chin," for instance, rendered in a tone that for depth and solemnity would "curdle your blood."

Exercise 11. In developing upper tones great care should be taken that the throat is not contracted. Run out the tongue as far as it will easily and naturally go, hold it between the thumb and finger to ensure its quiescence (a handkerchief placed over the fingers will hold the tongue more securely) and very softly sing *a* as in *may* (3-1), rising a semitone at each intonation. Conquer the upper tones of the scale note by note, practicing this exercise several times a day until, one by one, the higher notes can be sung without contracting the throat. Where the muscles are felt tightening, when attempting to sing an upper note, decompose the head and jaw, sing softly and lazily the tone until the contraction ceases. The direct purpose of holding the tongue is to teach it in the quickest possible time that it has nothing to do with the production of the attribute of pitch. The holding of the tongue, together with the use of the phonator, help to bring about the depression of the back of the tongue; by their use one great difficulty is often avoided. In trying to forcibly (through an effort of will) hold down the back of the tongue, a second habit of over-energizing the throat muscles is formed, which it is almost as difficult to overcome as the first. Never attempt to force the voice; freedom, if gained at all, will be gradually and unconsciously gained; constant effort under

right conditions alone will give the desired skill and freedom of use.

Exercise 12. Take the first line of the stanza in a given pitch, raising the pitch at each succeeding line.

Exercise 13. This exercise is almost invaluable for bringing to the pupil a realizing sense of the fact that quality and pitch have an important office in a reading lesson. Because the pupil is not trained to think the thought while reading, and is not led to concentrate his mind strongly enough upon the thought to have the imagination act normally and the appropriate emotion consequently aroused, oral reading has degenerated into a colorless calling of words that is in the highest degree detrimental. The object of expression is to develop thought, all expression reacting to intensify the thought. This abnormal expression (which it is the custom to style "intellectual reading," to indicate its superiority to another form of abnormal expression styled "elocutionary reading") is, as a means of thought development, useless and worse than useless. It bears the same relation to a proper oral reading (talking) that a piece of nasal psalmody sung out of tune does to a properly rendered solo from the Messiah.

Elocution is or should be an effort to rightly interpret the thought of an author, using that quality, pitch or force of voice which will best make clear to the listener the thought embodied in the language. Because some untrained, imperfectly trained, or perhaps unsuccessful teachers of elocution have failed to do this, is not a good and sufficient reason for giving up all attempts to train children to read properly. Neither affectation nor monotony are desirable and, furthermore, are not at all necessary.

Use exclamations or interjections colored by different and well-defined emotions, and have the class repeat the same. When they easily and naturally express the various

emotions, use words colored in the same way, following by words associated in sentences.

Do considerable of this as an object lesson in expression. If the pupil can once be led to realize the situation, the power and insight so gained will be directly used to break up the marvelously unintelligent delivery so prevalent to-day.

PLACING OF VOICE.

The artificial division of quality of voice into orotund, aspirate, pectoral, guttural, oral and nasal has been in every way detrimental to the study of elocution. The teacher embodies the pattern tone in a set sentence, labels it orotund and impresses upon the pupil the fact that it is the appropriate dress of the solemn or the sublime, and is to be used in the rendering of passages expressive of such emotions. This set form is faithfully practiced, until the pupil can reproduce with more or less accuracy the teacher's every intonation. The pupil is ready now for other set forms, all labeled, classified and warranted to cover the whole range of human emotions; and the pupil, after a six weeks' course, receives a diploma and is fully prepared to interpret a Shakespeare or a Browning, and instruct others to do the same. This he is fully capable of doing, but it is generally to be noted that in order to adapt himself more nearly to what he judges to be the average capacity of his hearers, he usually confines himself to "Curfew Must Not Ring To-night," "The Seminole's Defiance," "The Gambler's Wife," "The Polish Boy," "The Raven," "The Beautiful Snow," and similar classical selections.

An unphilosophical classification always is a limitation. A pupil led to believe that a particular quality (the orotund, for instance,) like a jelly mold is to be kept ever ready to impress thoughts of a grand, lofty or sublime nat-

ure, and that he must turn them out after one pattern, regardless of the subtle shades which make all thoughts individual, "is cabined, cribbed, confined" at the very start. Fixed patterns of expression, instead of giving freedom to the thought, limit and otherwise restrain the thought power. The special office of expression is to make more intense the conscious activity; a speaker hampered by the conscious presence of the fixed form adapts the thought to the pattern, and does not allow the thought to fashion and mold the form. "Strength at the center, freedom at the surface" is the true condition of being. Under this principle, fixed forms of expression mean the restrained and definite limitation at the surface, rather than freedom at the surface. The physical reason for this is that the sensorium and great center ganglia of the brain act as a unit, and the highest pedagogical law seems to point to the hypothesis that this unity should never be severed by the form of thought in mere mechanical exercise. All the fundamental faults among elocutionists spring from this limiting of thought by set and artificial forms which have sunk into the automatic and are used mechanically.

The reasons given above have induced me to substitute *placing of voice* for the work usually done under the head of quality. Changes in quality are effected by the impingement of the head of the column of breath against different parts of the mouth or head. To gain control of the epiglottis so that the tone can be directed at will is virtually to possess the power to demonstrate all qualities. This is true freedom, carrying with it the capacity for growth; if the emotion is experienced, the channel for its expression is open, and naturally, freely it manifests itself.

Thought and emotion express themselves through the voice proper, in pitch, in force, in quality. Pure tone

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is due to the management of the breath-impelling muscles. Use more breath than is necessary to set the chords in motion, and it is heard with the voice as unvocalized breath. It muddies the tone ; makes it less clear. Energize the muscles of the thorax and the abdomen, impel the breath vigorously against the chords and a loud, forcible tone is the result, its ringing, resonant, agreeable quality depending upon the openness of the cavities through which it passes, and its placing. Give a pupil all degrees of force through breathing exercises which teach sustaining and impelling of tone. Give him command of pitch that the inflectional range of the voice may adequately express his thought. Let him hear the different qualities and learn to produce them at will; in a word, bring about the conditions which will set free that living tone which vibrates with his being, pulsates with every emotion of his heart, unlocks the sealed avenues and lets the soul free.

VOCAL EXERCISES UPON FIXED INTONATIONS FOR THE FRONT PLACING.

1. U as in up. Scale, Stabat Mater.
2. Ung. “ “ “
3. Hung. “ “ “
4. Kng. “ “ “
5. Knee. “ “ “
6. Knee, knee, knee, knee, knee, knee. Scale.
7. Knee — ah, knee — ah. Scale.
8. Kneep near me. “
9. 'They may pay (pa-ay). “
10. Ca-ll on Paul.
11. A as in may; middle G to E above
12. U¹ la³⁻¹.
13. La⁴ — a³⁻¹.
14. Scale, swelling upon each tone.
15. C-e¹-u¹⁴ o¹²⁻¹⁴. Scale.
16. M-ya³⁻¹.
17. Bugle exercise.

VOCAL EXERCISE FOR FRONT PLACING.

No. 1. Sing this from C above down the scale to middle C. It is a click, so to speak, of the glottis, and it is to be used for strengthening the chords and to teach direct attack of the tone. Do not permit any *feeling* for the tone, striking below and slurring up to it. Use this exercise very carefully and only for the purpose indicated. The stroke of the glottis is virtually a throat consonant, performing the office of a consonant and insuring the projection of words beginning with a vowel. If this effect is noticeable, obtrudes itself in any way, it is a blemish.

No. 2. The syllable *ung* directs the head of the column of breath to the soft palate. Practice it softly, preceding it by the stroke of the glottis.

✓ No. 3. The syllable *hung* sends the tone into the head, striking the bony framework enclosing the lower pituitary gland.

Do not use too much force. Think the tone and send it directly to its placing without pushing.

No. 4. *Kng* sends the tone to the frontal bone. Think between the eyes; sustain the note steadily, without contracting the throat or pushing the tone.

No. 5 sends the tone directly to the teeth and sustains it there, full and resonant. Be careful that the tone does not slip back. The slightest unsteadiness or change of position on the part of the organs changes the quality.

No. 6. Tone in the same place, but held firmly while repeating the word.

Nos. 7 and 8 present a more difficult combination of elements. During the changing position of the organs of articulation, the tone is still to be held steadily in the front of the mouth.

No. 9 changes the combination of elements and also the pitch, the voice dropping a semi-tone upon *ay*.

No. 10. Same placing, well opened throat and mouth, and changing pitch.

No. 11. Pull out tongue, hold it with thumb and finger, and swell the tone; rise a semi-tone at each intonation.

Nos. 12 and 13. The same.

No. 14. Begin the tone softly; gradually increase, then softly diminish, retaining the same placing.

No. 15. Give the vowels successively as a word of four syllables, placing the tone at the lips. See that the placing does not slip back upon the vowel *o*¹²⁻¹⁴.

Nos. 16 and 17 hold the tone at the lips. As soon as the pupil can hold the tone easily and with surety to the front placing, gradually change the singing voice to the speaking voice, retaining the same placing. Frequently illustrate the result to the quality of the voice through the placing of the voice in the head, or at the back of the mouth, in order that the pupil may *hear* and learn to discriminate between agreeable and disagreeable effects.

VOCAL EXERCISES UPON FIXED INTONATIONS FOR THE CENTER PLACING.

1. Ul⁹-la³⁻¹, down the scale from middle G to G below.
2. La⁴-a⁵⁻¹, “ “ “ “
3. Caw¹¹-au¹¹, “ “ “ “
4. Boo¹⁴-ah⁸, “ “ “ “
5. Woe, “ “ “ “
6. Alpha, beta, gamma, delta, epsilon, zeta, eta, theta.
7. O Lord, why hast thou made them err from thy
ways? Scale.
8. Carry the singing tone into the speaking voice.

VOCAL EXERCISES FOR CENTER PLACING.

Exercise 1. The syllables *ul-la* are to be hardly more than breathed down the scale, descending a semitone upon the second syllable at each intonation. Repeat the last tone given and descend another semitone upon the next intonation. Give the tone softly, smoothly and evenly. "Pour the soul" into the tone. Do not attempt to force the tone or to sing loudly. The roundness, fullness and power desired will gradually come into the tone if it is allowed to grow; whereas a hard, metallic, unpleasant quality will be induced if it is in any way forced. Direct the tone to center of mouth.

Practice exercises 2 and 3 in same manner.

Exercise 4 is sustained upon one note, beginning softly and increasing the force of the tone upon the second syllable. Carry the tone steadily, and gradually swell it. Hold the center placing and do not let the quality change from sombre to bright.

Exercise 5. In full sustained tone use the syllable *woe*, singing each note of the scale.

Exercise 6. Take breath on each note and sustain the tone down the scale. Descend a semitone on each syllable and begin the following word upon the succeeding note. Drop the jaw and open the throat well.

Exercise 7. Sing the sentence upon each note of the scale, keeping the placing in the center of mouth.

Exercise 8. Use for practice any selection that naturally demands this quality of voice. An idea of the infinite variety of emotional effects that can be produced by

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the use of this one placing, combined with different degrees of pitch and force, should here be given the pupil.

It is not necessary by any graded set of exercises to teach the placing of the voice at the back of the mouth. Any pupil who has conquered the preceding exercises, if he has the necessary imitative and dramatic power, will find that he can conquer the mere mechanics easily. Avoid the habitual use of this quality of voice, and when it is necessary in impersonations, or for the expression of any line of emotions particularly requiring it, seek to have it the outcome of the emotion itself. Try to imagine the situation so strongly that the right emotion is naturally induced and then let the voice express what is felt. There is less danger of injuring the delicate muscles of the throat under stress of the emotion than when trying merely to simulate passion.

An abnormal action of the muscles is called for by this placing; it is used to express such states and emotions as physical weakness or weariness, rage, lust, hate, anger and despair; it also is employed when impersonating characters which are undeveloped or brutal. That which it expresses is bad, unwholesome and undesirable, and the reaction of its expression is necessarily the same. Now the chief use of expression is its reaction upon development or growth, and the elocution of the past which has so persistently called for this particular form of expression has much to answer for. Too great emphasis has been laid upon that which is low and degrading in literature and not enough upon that which is good and wholesome. Newsboys' slang, engineers' and firemen's illiteracy, dialect pieces that are an insult to the nationality they misrepresent, pathetic selections of the "Polish Boy" and railway horror kind, vivid accounts of how Mr. Spoopendyke found a rat in his trousers, together with such unmeaning jingle, as "The Bells" and "The

Raven," crowd books of selections, "prepared expressly for elocutionists," so the preface informs the reader. In one of the most popular of these, containing four hundred selections, I find represented:

1. 114 authors—good and indifferently good.
2. 146 authors—sensational and poor.
3. 140 authors—anonymous.

Out of the 114 pieces furnished by the first class forty-five were of what might be termed the sensational order, as a rule not the best but the poorest representations of the style of their authors; many of them dialect pieces showing some low phase of life or human nature, not selected for the purpose of conveying sweet and touching lessons to the heart, but to throw ridicule upon some poor unfortunate.

Habit and endurance alone enable one to breathe freely in the rarefied atmosphere of the great uplands of the physical world; and to breathe freely in the spiritual atmosphere of Shakespeare, Emerson or Browning will not be made possible through a continued dwelling among the bogs, ferns and lowlands of the literary world. If personal magnetism and power of expression are to be used wholly to inculcate a taste for the sensational and vicious in literature, as Supt. Howland, of Chicago, in a recent address before the teachers of that city, plainly intimated, the teachers, or the world at large, have very little use for the elocutionist, and elocution no place in education. It is the taste for what is essentially good that is to be cultivated, for upon the thought depend the emotions, and upon the emotions the desires, and to engender and make habitual the right emotions is the important function of the teacher. That is not in any sense humorous which leads one to become callous to the misfortunes of others, and pathos does not perform its proper office

when it excites grief without at the same time conveying the germ of a great moral truth which is the seed for future consolation.

True humor or fine delineation *may* be clothed in ungrammatical phraseology or expressed in an uncouth dialect, as is the case in "Old Town Stories," "The Outcasts of Poker Flat," or "Old Creole Days," but their power lies, after all, in the author's ability to comprehend hidden springs of action deeply imbedded in the human soul, and his power to call them into action, that we may see with his eyes their good or their evil, their truth or their lies. A mirror that only distorts images is no true reflector of its surroundings, and the trash masquerading under the thin guise of misspelled words and ungrammatical phrases forming the stock-in-trade of too many teachers of this subject is misleading, wholly degrading to the art of elocution and a reproach to those who profess it.

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